BHARTRIHARI,

NITI AND VAIRAGYA SHATAKAS,

WITH

Notes, Translation, a Critical Introduction,

AND

Bombay University Question Papers,

BY

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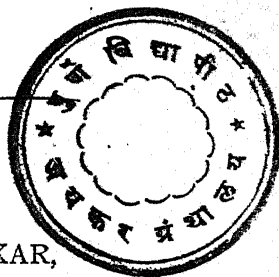
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PREFACE.

In presenting this new and revised edition of Bhartrihari's Niti-Shataka and Vairâgya Shataka to the student-world we have only a few words to say. The importance of Bhartrihari's epigrammatic stanzas both from a didactic as well as from a moral point of view has been so well recognised by Indian and European scholars that it would be superfluous to say anything about it here. The high pressure under which the Indian student has to study a variety of subjects within a limited period leaves him very little time—and many even do not really possess the facilities—to look at the various books from which references are generally given in annotated editions. Our efforts have, therefore, been to make our notes as complete in themselves as possible even at the risk of being charged with having left very little for the student to do. It certainly is laudable in a student to explore things for himself. This undoubtedly is more serviceable to him. But how many do it, how many have done it, and how many will do it, is the question. Many there are who go with misty ideas and half-gathered notions from lecture-notes hastily taken down and as hastily passed from hand to hand. It is to obviate this state of things that the notes in the present edition have been given. It is hoped they will enable the student to obtain a clear and critical elucidation of the knotty points in Bhartrihari's stanzas.

Likewise a word about our translation. We have heard it often remarked that students cram translations. We have no hesitation to say, even that is not so deplorable as the unidomatic and ludicrous renderings so often seen. Of course, it goes without saying, those who choose to cram and retain what they have done so, in an undigested form, can never escape its consequences, under the stern law of nature. Those, however, who cram it intelligently and digest it, will be none the worse for it.

In the preparation of this edition Mr. Telang's text which is, by far the most exhaustive, as all his works are, has been followed, although in some places we had to make slight alterations as has been pointed out in our notes. We had the advantage of three new manuscripts, (one with a commentary) from the Berars lent to us by Pandit Vâman Shâstri, in the preparation of our edition.

We have also to acknowledge the help we derived from Mr. Kâle's edition in mooting a number of questions which will have their value to the student.

Whatever be the utility of a work it often remains as a manuscript unless some publisher undertakes to send it forth into the world in a printed form either to stand or fall before public scrutiny as it may deserve. In this connection, therefore, our thanks are due to the silent and unassuming but spirited publishers.

We shall, we believe, be wanting in our duty towards the printers but for whose patience under our exacting requirements coupled at the same time with their vigorous energy this work would not have appeared in this revised form within the limited period of no more than a month and a half.

Our thanks are due to Shástri Venkatácharya of the Baroda College for the valuable help he rendered us in the fixing of the figures of speech in the stanzas and in the discussion of some of the grammatical points. Our thanks are also due to Krishna Shàstri of Shankaráchárya's Shringeri-Matha for the help we fortunately had from him in the annotations of some part of the Niti-shataka.

K. M. JOGLEKAR.

INTRODUCTION.

Much has been afloat in the shape of tradition and folk-lore in regard to the author of the poems called the Sringára Shataka, the Níti Shataka and the Vairágya Shataka. Speculative conjectures and the efforts of antiquarians to explore even some fragmentary yet definite information about the mental and social status of the author, or the endeavours of modern *savants*, to discover and ferret out even scraps of materials in the haziness of antiquity to enable them to build up information about our author with some amount of certainty, have till now resulted in a greater or less disappointment. What is put down as a conclusive certainty by one explorer is condemned by another as untenable; whatever is viewed as a landmark by one, is washed off by another as worthless—in fact nothing has yet been known which can be classed as satisfactory and trustworthy about the author of these Shatakas. In olden days the system of putting down and recording facts does not appear to have been so much in vogue as it is now. Hence it is a matter of no surprise that the personal histories of almost all authors of Sanskrit works have been more or less conjectural themes and an independent field of literary discussion for antiquarians. This has been the case even with such a voluminous author and commentator like Sáyanácharya who had everything in his favour. He fore-saw that his commentaries on the Vedas would not survive the ruthless attacks of Father Time and they would all be lost to future generations, unless he adopted some special plan * to ensure the preservation of his laboriouss works.

2. The three Shatakas belong, without doubt, to that class of works which have survived the unavoidable effects of the working of Time and have held a high position in didactic literature for the last two thousand years. † Even foreigners were struck with the composition to such an extent that Abraham Roger translated these Shatakas of Bhartrihari into Dutch so far back as the middle of the seventeenth century. It behoves us, therefore, to make an effort to deduce from all available materials as much connected information about the authorship of these epigrammatic poems as we can.

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* It is said Sa'yana'cha'rya got a number of copies to be made of his commentaries and buried them in different places.

† *See* § 47.

(II) WHO WAS THE AUTHOR OF THE SHATAKAS.

3. There are various opinions about the authorship of the Shatakas, the universally current one being that they were composed by Bhartrihari. Colebrooke says, "A beautiful poem has been composed in his name containing moral reflections which the poet supposes him to make on the discovery of his wife's infidelity. It consists of either three or four Shatakas or centuries of couplets." *

This observation indicates that the Shatakas were composed by some poet and put forth under the name of Bhartrihari. Colebrooke has not, however, given any proofs in support of his view, nor does it appear to have been accepted by antiquarians. Perhaps Colebrooke thought that kingly affluence and learning were not possible of co-existence in one and the same individual, and that it was easier for the former to gain the labours of the learned. The co-existence of learning and riches is no doubt a rare occurence, but instances of this are found in all countries and there seems no reason to deny the credit of the same to Bhartrihari. Instances of authorship or at least learning side by side with wealth, are met with in Kádambari and Dashakumárcharita. The instances of Bhoja, Shúdraka, and Rajashekhara only strengthen our view of the possibility of wealth and learning going hand-in-hand, and we have no hesitation to place Bhartrihari among King-authors. †

4. It will be shown further on that Bhartrihari possessed instinctive poetical faculty to a pre-eminent degree, and that there is very little ground to doubt his learning and erudition. The subject matter of the Shatakas is such, that at least two of them ‡ the Niti and the Vairagya, must have been composed after the abandonment of all kingly power and regal splendour. It seems more than possible to get a worldly poet to compose poems and allow them to be ascribed to an individual, who had relinquished all splendour and power and from whom, therefore, there was very little chance of any gain.

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* *See* Colebrooke's Essays Vol. II p. 6 note.

† *See* § 11.

‡ From Kavicharita and other works it can be seen that Bhartrihari composed the three Shatakas after he had renounced his kingdom. *See* the extract from Mr. Athalye's *Ms.* § 14. Whatever may have to be said against this view can, with perhaps some propriety, be said with regard to the Shringara Shataka, but it seems more compatible with reason that the Niti and Vairagya were composed by our author when he was in a condition most fitted for them, *i. e.*, after the renouncement of the kingdom.

5. With regard to the current idea and Colebrooke's remark 'on discovery of his wife's infidelity' we have our own doubts. The assumption of this as a fact lends support to our idea and only weakens Colebrooke's view of the poems having been composed by some poet and ascribed to Bhartrihari. An utter stranger and one working from a worldly view, cannot in the nature of things come forward to touch upon such a delicate subject as that mentioned in the second stanza of the Niti Shataka, and on which almost all theories about Bhartrihari seem to have been built up. There is very meagre, collateral or circumstantial, evidence for this incident and it is too much to deduce any definite conclusion from a stray allusion to an incident in the most general terms possible.

6. The third part of Colebrooke's observation *viz.*, Bhartrihari composed 'three or four Shatakas or centuries of couplets' will be examined further on (*see* § 26).

7. Bohlen and a few others seem to be of opinion that these Shatakas were not *composed* by Bhartrihari but were only selections made by him from the works of other authors. Only two arguments seem to us to lend some support to this view—(1) There is not a regular continuity of thought in the Shatakas. (2) Some of the verses in these Shatakas are to be found in other works such as Shákuntala, Mrichhakatika, Mudrá Rákshas, Dasha Rupaka, Panchatantra, Shárangdhara Paddhati &c.

8. We do not see any great force in the first argument. Readers of Wordsworth, Milton and Shakspeare have not till now found a continuity of thought in the sonnets of these great western poets. Each sonnet is a complete piece by itself and composed in reference to incidents or on occasions as they came into the minds of these poets. Similarly the Bhámini Vilás of Pandit Jagannátha is a compilation of poems which have no continuity. Why should it not then be supposed, that Bhartrihari noted down thoughts as they occured to him.

9. Equally untenable appears the view that these Shatakas are 'common-place' books. The verses appearing in other works, as far as they have been discovered to this day, are so few. The works in which they are found are, with the exception of Shákuntala, from the pens of authors who cannot be said to be superior to Bhartrihair. Moreover, many of them flourished long after Bhartrihari. The authorship of the Stanza (Niti. 70) is a point difficult to decide

Whether it is Bhartrihari's or Kálidasa's must remain an open question just like the other idea of the stanza being neither Bhartrihari's nor Kalidasa's but an older one.* Another stanza अनाघ्रातं पुष्पं &c· found in Shákuntala is met with in only one *Ms.* of Bhartrihari's Shatakas. In this connection there is one fact, which must be prominently mentioned. As the very name implies, each of the Shatakas must have originally consisted of no more than 100 Stanzas. But the majority of *Mss.* now forthcoming contain Stanzas which make up something like 400 Stanzas for the three Shatakas.† Who (and at what time) introduced all the interpolations, is impossible to determine, at this distant date. On the whole, therefore, we feel there is no sufficient ground to adopt any of the above surmises, but it is safer and sounder to accept Bhartrihari as the author of the Shatakas which occupy so important a place in Sanskrit literature.

10 (III) Popular Traditions about Bhartrihari.

(*a*) Bhartrihari was the elder brother of Vikramáditya, the well-known ruler of Ujjaini and the founder of the Samvat Era.

(*b*) His faith in worldly matters was shaken by the discovery of a domestic intrigue and he abdicated his royal position and retired into the forest as an ascetic.

(*c*) He composed one lac of Kárikás or rules on Patanjali's Mahàbháshya.

(*d*) He was the author of Bhattikávya.

(*e*) He wrote a small poem called Ráhat Kavya.

(*f*) He was the author of a Shataka called Vidnyána Shataka in addition to the three Shatakas.

(*g*) He was the contemporary of Kalidas.

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* Dr. Bha'nda'rkar suggests that "the Stanza in question is one of those Subhashitas which are floating about in popular talk. According to him this Stanza might be, both in the Nitishataka and in the Sha'kuntala, a mere reproduction of a part of what may be called the literature living in the mouths of respectably educated people." This theory the learned Doctor does not suggest to be universally applicable.—*Telang.*

† Mr. Kale says he has a *Ms.* in his possession which consists of 100 Stanzas for each Shataka with ten sub-divisions in each. More *Mss.* of this class would be desirable to enable the interpolations being eschewed.

(*h*) He was one of the nine jewels of the court of King Vikramáditya.

(*i*) He was a prominent Hattha Yogi and contemporary of Matsyendranath, Gorakshanath, &c., and a disciple of Charpatinàth.

(IV) Position of Bhartrihari.

11. The traditions alluded to above, go a great way towards aining and establishing some information about Bhartrihari. A ıll examination of each of them and the conclusions derivable from ıem will find its proper place but the variety of the traditions by itself ıffices to show that the author was highly respected and was very opular. Bhartrihari was an exception to the general rule that arning and wealth are not co-existent. He was not an ordinary landed roprietor or a minor chief, but had sway over a large part of ıdia. With such regal splendour he acquired a high position in erature. His asceticism was also of a very high order. Thus ere conflicting conditions—regal splendour and learning, power and ceticism centred in one individual. In addition to this, he appears have been endowed with personal beauty, coolness of temper, and stice and mercy—qualities which show him off and which are rely met with. The couplet

विक्रमविरागविभवद्युतिभिः स्तुतिपात्रमेव भर्तृहरिः ॥
एकोऽपि च यश्चतुरश्चतुरोऽपि हरिम् स्वयं समतिशेते ॥१॥

., The wise Bhartrihari who outstrips the four Haris (Vishnu, son of Rishabha, Indra, and the sun) **by** his valour, asceticism, alth and splendour respectively, deserves **all** praise. The various les accorded by commentators to our poet only strengthen this w. Among others the following deserve notice :—

(i) श्रीमद्भर्तृहरिकृतं नीतिशतकं प्रारभ्यते ।

(ii) इह खलु राजर्षिप्रवरः भर्तृहरिः.........शतकत्रयात्मकं ग्रंथं चिकीर्षुः.

(iii) अथ भर्तृहर (?) भूपतिकृतवैराग्यशतकप्रारंभः ।

(iv) इति श्रीमहामुनींद्रभर्तृहरिकृतौ......।

(v) इति श्रीमहाकविचक्रचूडामणिना भर्तृहरिणा विरचितं...।

(vi) इति श्रीभर्तृहरियोगींद्रेण विरचिते...... ।

(vii) इति श्रीमहाराजाधिराज–सामन्तसीमन्तचूडामणि–कविशेखर-योगीन्द्र मुकुटमणि-राजर्षि-श्रीभर्तृहरिविरचितं...।

(viii) इति श्रीभर्तृहरियोगीन्द्रविरचितायां सुभाषितरत्नावल्यां......।

In one, Bhartrihari is called a king, in another a great sage, in a third he is styled the first among poets; while in a fourth he is called the Mahárájádhirája, &c. From all these, it can be safely said, that our poet was not an ordinary individual and that he was respected for his learning and power.

(V) Bhartrihari the Elder Brother of Vikramaditya.

12. There seems to be hardly any diversity of opinion among antiquarians on this point.* Some enquirers say that Bhartrihari ruled† in Jambunagara for some time, but afterwards transferred his seat to Ujjaini on beholding the valour of his brother with his concurrence. While reigning there he discovered the domestic intrigue and as is generally believed, the infidelity of his wife, created such a disgust in him that he handed over the kingdom to his brother, renounced the world and retired into the forest as an ascetic.

(VI) Bhartrihari's Renouncement of the World.

13. The popular notion that Bhartrihari renounced the world is based only on the somewhat vague allusion to a domestic incident in the second stanza of the Niti Shataka. Another stanza alluding to the same incident is found in one of the *Mss*: lent to us by Mr. Váman Shastree Islampurkar. We have expressed our views about it in the notes and do not therefore repeat them here.

14. Mr. Y. V. Athalye had lent a *Ms*: to Mr. Telang wherein, we are told, the name of Bhartrihari's wife to whom the second stanza refers, is given as Anangasená. It is further stated तदा सप्रत्ययो राजा परं विषादमापन्न इदमुवाच। अहो स्त्रीणां चित्तचरित्रं च न केनापि ज्ञायते। धिगेनामेतत्परतन्त्रं मां चेति ॥ न वैराग्यात्परं भाग्यं न बोधादपरः सखा ॥ न हरेरपरस्त्राता न संसारात्परो रिपु ॥ इत्यादि पठित्वा विक्रमार्कं राज्येऽभिषिच्य स्वयमत्यन्तं विरक्तः सन्नेतच्छ्लोकत्रयं (शतकत्रयं?) च करोति. ॥ From the additional infomation about this tradition, the name of the योगीन्द्र and विप्र of the stanza

* Dr. Bhau Daji has shown some doubt about Bhartrihari being the elder brother of Vikramaditya. He says if the poet were the brother of such a powerful king, how can the operations alluded to in Stanza 4 of Vairagya Shataka be reconciled? We have given the meaning and intention of the Stanza in § 18 which easily reconciles the point. Mr. Telang has also conclusively shown the unsoundness of Dr. Bhau's doubt. Moreover the spot pointed out as Bhartrihari's Gumpha at Ujjaini to this day, adds weight to the argument that there was some relationship between our poet and Vikrama'ditya.

† See § 49.

given in our notes was Sumanta, an inhabitant of Ujjaini. Sumanta made a present of the 'fruit of immortality' to the King. Passing from hand to hand, as mentioned in the stanza, it came back to the original donor, Sumanta, to whom it was given out of respect by a courtezan. Sumant recognised the fruit, was annoyed at the return of it through a courtezan, took it again to the King and wished him to eat it. The King set to himself the task of enquiry about the return of the fruit to him, and it proved to be painful. The courtezan declared that she got the fruit from the King's keeper of the horse. The keeper was sent for and interrogated. He was taken aback and struck dumb. An assurance was given when he confessed that the fruit had been given to him by the Queen. The King allowed the keeper to depart, ate the fruit and without saying a single word to the queen, left his kingdom and betook himself to a forest where he composed, in all probability, the Vairagya Shataka.

15. The feeling of remorse and shame was too strong for the Queen. She, too, quietly left the palace and went to the forest and immolated herself. While wandering in the forest, the King met Charpatinath who gave a full account of the Queen's former birth and her doings. He said to the King, that his queen—Padmákshi—was a courtezan in her former birth who had promised to meet a person at his house. She failed to keep the appointment and her lover died. That lover is now your keeper of the horse. Thus there was, he said, no reason to be angry with any one and that he would bring queen Padmákshi to life again. He did so and sent back the King with his queen whom he now named Pingalá, enjoining him to rule his dominions for twelve years and return to the forest. Both the King and the Queen returned to the city much to the delight of the people, reigned for twelve years and returned to the forest after the expiry of that period. Here the King killed an antelope. His mate threw herself on the antelope's horns and expired. The King exclaimed—"Ah! what devotion this is." Pingalá said there was nothing extraordinary in it except that such devotion was to be found even in the brute-creation, and that it was a lesson for man. A woman, who did not survive the death or even the tidings of the death of her husband, was certainly a devoted wife. The King kept quiet, and after some days sent out a report of his death. Pingalâ brought her life to an end at this. The King was maddened and while roaming about, came across Gorakshanath who broke his gourd-vessel in front of the King and began bewailing its loss. The

King saw through the joke and said to the ascetic that the gourd was not impossible to replace, while the loss of Pingalá was an irrepairable one. Gorakshanath, with his superhuman powers, made hundred Pingalás stand before him. The King now clearly saw through the insignificance of worldly objects, and placing his brother Vikramáditya on the throne, went to the forest to lead the life of a Yogee.*

16. Bohlen gives a different account. He says, on the authority of Roger, a religious missionary who settled in the Karnatic about 1630, that "Bhartrihari had 300 wives and was addicted to a voluptuous life. Having been severely reproved by his father for his dissolute conduct, he repudiated his wives and collected—not composed—these Shatakas by making selections from older writers." †

Such is the tradition about Bhartrihari, which has been current among people, so much so that Hariharopadhyáya has composed a drama called Bhartrihari-nirveda on the basis of this traditional account. ‡

17. There is no doubt, a good deal of extravagant romance has been mixed in this account, which materially reduces its worth, but the very few variations, which appear to have crept into it in passing from mouth to mouth, lead us to the conclusion that some incident must have occured in the life of Bhartrihari while in full splendour, to make him sick of the world and retire to a forest. His expressions indicative of disgust and stoic indifference for all mundane matters and his stern attacks on the female sex throughout his Shatakas § only strengthen this conclusion.

18. The Stanza given by us in the notes to the second stanza is not found in any other *Ms.* than the one recently obtained through Pandit Vaman Shastree from the Berars. We are not inclined to look upon it as Bhartrihari's. The conclusions arrived at in the foregoing paragraphs have been, therefore, mainly from the second stanza and all the traditional accounts. It must be borne in mind that the stanza alone, with the subject of the sentence in the first person in it, is not a sufficient basis by itself for any conclusion. If an inference is to be drawn from the subject being in the first person

* *See* Na'tha-lila'mrita *Chap.* 17.

† *See* Bohlen's Præfatio p. 12 quoted by Mr. Telang.

‡ *See* Ka'vyama'la' No. 29.

§ These are so numerous and obvious, that they can be easily found out by the student himself.

that, the narration refers to the poet's own circumstances in life, then a variety of conflicting conjectures and surmises can be drawn from Stanzas 32, 40, 42, and 87 of the Vairagya Shataka; while the fourth stanza in the same Shataka would only lead us to the conclusion, that a powerful and wealthy personage like our poet was harassed and tortured with miserable poverty and all his efforts resulted in nothing but utter disappointment. There was no necessity for Bhartrihari to hanker after wealth: the description does not refer to himself, but is only a graphic picture of what people yearning after lucre do and how far their efforts are successful. In Sanskrit the use of the first person pronoun has not necessarily any reference to the personal condition of the writer. Prof. Weber has held the same view that we do, with regard to Patanjali. He says "there would result a very curious biography of Patanjali, if all the examples, which he draws from common life and which are given by him in the *first* person, were to be considered as throwing light on his own personal experiences." (Ind. Antiquary Vol. II. p. 207 a).

(VII) Was the author of the Vakyapadiya and the Shatakas one and the same individual?

19. The *Ka'rika's* on Patanjali's Mahabhashya, which are held in high esteem by Sanskrit Grammarians, are ascribed to Bhartrihari. As regards their importance, Kaiyata the commentator of Mahabhashya, in his Bhashyapradîpa says:—

भाष्याब्धिः क्वातिगंभीरः क्वाहं मंदमतिस्ततः ॥
छात्राणामुपहास्यत्वं यास्यामि पिशुनात्मनाम् ॥
तथापि हरिबद्धेन सारेन ग्रन्थसेतुना ॥
क्रममाणः शनैः पारं तस्य प्राप्तास्मि पंगुवत् ॥

These one lac of Karikas are called by some Vakyapadiya, while others call them Harikarika. The author of this work was the pupil of Vasurát. Kaiyat wrote the Bhashyapradîpa with the help of this work, which was thrown into the back-ground by it. Colebrooke and Bohlen have alluded to this account and it has been accepted by Telang in determining the time of Bhartrihari. We are not inclined to place much credence in this tradition and would rather go with the Nibandhamalakára who says:—

" Patanjali, Kaiyata and others must have flourished long before Kalidas and Vikrama, since many of the grammatical forms which were current in the time of Kalidas had long been settled. It is not

thus possible to reconcile the view that Kaiyata who lived* years before Vikramaditya could have been in any way indebted for his Karikas to the Bhartrihari who flourished in the times of Vikramáditya. Even there is a ring of greater antiquity in the names Kaiyata, Patanjali &c., than in the names Bhartrihari and Kalidas. The idea of Kaiyata being the pupil of Bhartrihari appears to be no more than mere tradition arising out of a similarity in names."

But to our mind this is insufficient. Kaiyata only calls the author of the Karikas by the name Hari.† It is no doubt possible to use Hari instead of Bhartrihari just as Bhâmá is often used instead of Satya-Bhámá, but there are strong grounds to say that the author of the Shatakas and that of the Vakyapadìya were not identical. Mr. K. B. Pathak has proved that the author of the Vakyapadi'ya was a follower of the Buddha religion, while the same cannot be said about the author of the Shatakas.

Mr. Kale has summarised the arguments of Mr. Pathak. He says:—

"The Chinese traveller I-tsing who paid a visit to India, towards the close of the seventh century, states that the grammarian Bhartrihari died forty years before his visit. The author of the Vakyapadi'ya, the Chinese pilgrim says, was a Buddhist, who 'believed deeply in the three jewels and meditated on the twofold voidness.' Vachaspatimishra, a writer of the 11th century, speaks of the author of the Vakyapadi'ya as a Báhya which means Veda-báhya and this word was applied to the Buddhists. This confirms the statement of I-tsing that the grammarian Bhartrihari was a Buddhist. Kumarila indulges in a violent invective against the author of the Vakyapadi'ya, which it would be difficult to understand under any supposition except that he was a Buddhist."

20. All this tends to confirm our view that the author of the Vakyapadi'ya and that of the Shatakas were two separate individuals. Looking at the Shatakas from a grammatical point of view, we cannot say that they are the compositions of a close grammarian like the author of the Vakyapadiya.‡

* Dr. Buhler considers Kaiyata to be not older than the 13th century !

† In some of the *Mss.* of the Shatakas, we have not even Hari but only Hara or Bhartrihara *e. g.* in the Stanza (Niti. 2) our poet is called so.

‡ *See* § 22 *h*.

(VIII) Was the Bhattikavya composed by Bhartrihari ?

21. The Bhattikávya written in Valabhi during the reign of Shridharasena (about the middle of the 7th century) contains an account of the exploits of Rama and special attention seems to have been devoted to the grammatical formations with a view to help the students. Even the author of the Siddhant Kaumudi has used illustrations and examples from Bhattikávya. Not only does the poem abound in grammatical forms, but some of its cantos are full of figures of speech. This poem consists of 22 cantos and the whole of it is available. It does not, therefore, require any detailed reference. It is believed to have been written by Bhartrihari the author of the Shatakas. This is perhaps because one of the commentators* (Bharata) mentions Bhartrihari as the author of the poem. But this Bhartrihari and the author of our poem, were not the same as will be seen from the following observations.

22. The author of the Vakyapadiya was a learned grammarian, so was the author of the Bhattikávya; but the former followed the Bhuddhistic religion, while the latter did not belong to that sect as can be seen from the internal evidence of the Bhattikávya. This settles one point. The other one, that remains, is with regard to the identity or otherwise, of the author of the Bhattikavya and of the Shatakas. They were different, because

(*a*) The commentator Bharata calls the author of the poem by the name Bhartrihari. This is the only mention without any other reference or allusion. The other commentator Jayamangala mentions the author's name as श्रीस्वामिसुनुः भट्टिनामा. Thus there is a disagreement between the two commentators.

(*b*) Colebrooke says that Bhartrihari the author of Bhattikavya was the son of Kshiraswami. There were two individuals of this name—one the tutor of King Jayapida and the other who was at the court of Prataprudra. Colebrooke does not say, which of these two was the father of Bhartrihari.

(*c*) Bhartrihari the author of the Shatakas was an Adwaitawadi, but it can be safely asserted that he was devoted to the worship of Shiva, while the author of the Bhattikávya was a devotee of Vishnu.

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* There have, in all, been nine commentators on this poem, of whom the commentaries of Jayamangala and Bharata are, well-known at the present day.

(*d*) The author of the Shatakas was a Kshatriya, while that of the Bhattikávya was a Brahman.

(*e*) The author of the Shatakas was connected with Ujjaini, while the author of Bhattika'vya resided in Valabhi.*

(*f*) Shridharsena the ruler of Valabhi flourished, as Lassen says, between 530 and 545 A. D. and our poet flourished long † before that.

(*g*) As observed by Mr. Govind Shankar Shastri Bapat in his preface, the old writers refer to them with different names and the author of the Bhattika'vya is generally referred to by the name Bhatti. ‡

(*h*) There is a studied care and accuracy about the grammatical forms and construction in the Bhattika'vya. Such, however, is not the case in the Shatakas. In some places there is looseness of structure and grammatical forms § which, in all probability would never have been allowed to creep in by the author of the Bhattikavya in his compositions.

From all these facts we are led to the conclusion that the authors of the Bhattika'vya and the Shatakas were two different individuals. Moreover, some say Bhatti was the son $ of Bhartrihari. Some call him Bhartrihari's brother, while others affirm that Vikrama took

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* In the original work the author has not made any mention of his name, but has given the name of the place where the poem was written and the name of the King, in the last stanza :—

काव्यमिदं विहितं मया 'वलभ्यां' श्रीधरसेननरेन्द्रपालितायाम् ।
कीर्तिरतो भवतान्नृपस्य तस्य क्षेमकरः क्षितिपो यतः प्रजानाम् ॥

" Valabhi appears to have been the next capital (after the old Dwarka, of the country (Saurashtra), the ruins of which were discovered at Bilbi 10 miles N. W. of Bhownagar." *Apte.*

† *See* § 47.

‡ कथंतर्हि 'हा पितः क्वासि हे सुभ्रु' इति भट्टिः *Siddh. Kau.*

§ शाल्यन्नं सघृतं पयोदधियुतं भुञ्जन्ति ये मानवा (Shrin. 95) where it ought to have been भुञ्जते. भुजोऽनवने *Pani.* I. iii. 66; *see* also Stanzas 2; 9; 81; 86; 98 of the Niti. and 45 of Vaira'. and our notes on them. We are of opinion that such in accuracies could not have been acceptable to the Bhattikara whose special aim was grammatical forms, or to a grammarian like the author of the Vakyapadiya.

$ Dr. Bha'u says:—" Bhatti is popularly believed to have been a son of Bhartrihari. *Jour.* B. B. R. A. S. *Jan.* 1862, p. 219.

Bhatti as his Prime Minister * after he had gained the throne. From all these various conjectures one conclusion is certain that Bhatti and Bhartrihari were two different individuals.

(IX) Is Rahatkavya Bhartrihari's ?

23. The Kavicharitra makes mention of a small poem of 22 stanzas called Ráhatka'vya by Bhartrihari in which is epitomised the whole of the epic poem of the Ramayana and that it has been written with accuracy according to the rules of grammar and rhetoric. Even if such a laconic writer as Pánini could not condense his Ashtádhyáyi into less than 4,000 Sutras, it seems hardly possible to have all grammatical and rhetorical questions condensed into only twenty-two stanzas. The name of the poem too is curious. We have not seen the poem ourselves but taking all collateral circumstances into consideration, we are inclined to agree with the Nibandhama'la' which says:—"it has been mentioned in the Kavicharitra that a poem called Rahat-Kavya is current under the authorship of Bhartrihari, but we feel there is some mistake and that the author of the Kavicharitra had perhaps Bhattika'vya in mind."

(X) Was Bhartrihari the author of the Vidnyana Shataka?

24. Krishna Shastree Ghule of Nagpur has sent out the Vidnyana Shataka with a commentary and introduction &c. and says that the poem is by Bhartrihari; but a cursory perusal of the poem failed to produce, on our minds, the impression that the poem was from the pen of Bhartrihari. We fully agree with the remarks in the Granthma'la'† on the subject. We give a substance of the views expressed in that magazine.

25. Krishna Shastri relies for his conclusion mainly on the similarity of letters, similarity of words and thought, a current of the same Vedantic philosophy running through the three Shatakas as well as the Vidnyana Shataka; while to our mind these very arguments seem to go against the theory of one authorship and tend to prove that the Vidnyana Shataka is a recent production.

(*a*) Stiff and complicated expressions such as उत्क्रान्तिभाज: for mortals, प्रालेयाचल for Himalaya, सुपर्वस्रवन्ती for Ganges, उपजारक in the

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* Bohlen says:—"They say that Vikrama in fact got possession of the kingdom and took to himself Bhatti as his Prime Minister;" also *see* Sheshagiri Shastree's view *infra.*

† Granthamala Vol. V. No. 3.

sense of enticing, उपरीहा to convey the idea of 'desire for final emancipation,' and expressions such as प्रबलदुरितानीतविधुरं; श्रुतिजनितविश्वासमुषित: are to be found in the Vidnyana Shataka, while their conspicuous absence from the three Shatakas is noteworty.

(*b*) There is a similarity of thought in many places but in the one the style is simple and pure, in the other it is rugged and involved; thus in the Vairagya Shataka we have

यस्यास्ति वित्तं स नरः कुलीनः स पंडितः स श्रुतिमान् गुणज्ञः ॥
स एव वक्ता स च दर्शनीयः सर्वे गुणाः काञ्चनमाश्रयन्ति ॥

This idea is spun out in Stanza 82 of the Vidnyana Shataka in the following manner:—

आढ्यः कश्चिदपण्डितोऽपि विदुषां सेव्यः सदा धार्मिको
विश्वेषामुपजारको मृगदृशामानन्दकन्दाकरः ॥
कर्पूरद्युतिकीर्तिभूषितहरिद्भूमण्डले गीयते
शश्वद्वन्दिजनैर्महीतनुभृतः पुण्यैर्न कस्योदयः ॥

Another illustrative instance:—

पुरा विद्वत्तासीदुपशमवतां क्लेशहृतये
गता कालेनासौ विषयसुखसिध्यै विषयिणाम् ॥
इदानीं तु प्रेक्ष्य क्षितितलभुजः शास्त्रविमुखा-
नहो कष्टं सापि प्रतिदिनमधोऽधः प्रविशति ॥

Vaira. St. 28.

निस्सारा वसुधाधुना समजनि प्रौढप्रतापानल-
ज्वालाजालसमाकुला द्विपघटासंघट्टविक्षोभिता ॥
म्लेच्छानां रथवाजिपत्तिनिवहैरुन्मीलिता कीदृशी-
यं विद्या भवितेति हन्त न सखे जानीमहे मोहिताः ॥

Vidnya. St. 66.

(*c*) In the Vidnyana Shataka the philosophy of Shankaracharya and his phraseology is largely used; Krishna Shastri perceives the same in the three Shatakas and therefore he says that the Vidnyana Shataka is by the same author. He goes further to say that Bhartrihari must have flourished after Shanka racharya; but phrases and words such as जाग्रत्, स्वप्न, सुषुप्ति, तुरीय, मायाप्रपंच, कूटस्थ, रज्जुसर्पन्याय, तत्त्वमसि, प्रत्यगात्मा, गगन-नगर which are to be found in the Vidnyana Shataka distinctly, are absent from the three Shatakas. It is therefore not correct to assign the Shatakas to a period after Shankaracharya, although the same cannot be said about the Vidnyana Shataka.

(*d*) A pointed mention of the country being harassed by the Mahomedans is made in Stanzas 28-65-66-96 of the Vidnyana Sha-

taka. Krishna Shastree finds the same in Stanza 28 of the Vairagya Shataka and adduces this as an argument in support of one authorship. We are, however, bound to say what we feel. The account in Stanza 28 of Vairagya Shataka is a general one and the last two lines of it are almost similar to बोद्धारो मत्सरग्रस्ताः &c. *Vaira'gya* St. 2. Moveover, there is not a single Stanza in all the three Shatakas where there is any pointed allusion to the Mahomedans, and we fail to see why it should have been made in the Vidnyana Shataka alone, if it were by the author of the other three Shatakas.

(*e*) The benedictory verse of the Vidnyana Shataka is addressed to Ganapati (the elephant-headed deity), while none of the *Mss.* of the three Shatakas contain even a single verse addressed to that class of deities.

(*f*) The Vidnyana Shataka abounds in Stanzas of the longest metres and is characterised by a conspicuous absence of the smaller even such as the अनुष्टुप्, आर्या, इन्द्रवज्रा, उपजाति, वंशस्थ, द्रुतविलम्बित, शालिनी and others, while these are largely adopted by the author of the three Shatakas.

(*g*) The three Shatakas have alluded to the Dashawatara, Bramhá, and Vishnu and the author has shown a marked prediliction for devotion to Shiva, while in the Vidnyana Shataka we have allusions to Chakrapani, Shri Krishna, Shri Ranga, Gopal, Mukund, &c., without the special adoption of a particular deity.

26. Mr. Colebrooke's remark of an existence of "three or *four* centuries of couplets" cannot to our mind refer to the existence of the Vidnyana Shataka, but may, in all probability, be only made on account of the total Stanzas of the three Shatakas having gone up to four hundred and over, by the additions made to the original from time to time.

27. Although there are some Stanzas in the Vidnyana Shataka which come up to those in the three Shatakas of Bhartrihari in style and richness of thought, and although we welcome the Vidnyana Shataka as an addition to Sanskrit literature, we cannot accept it as Bhartrihari's.

(XI) Was Bhartrihari a Contemporary of Kalidas?

28. It seems to be believed by some that Kálidas and our poet were contemporaries. There is a great similarity in the style and poetic flow of both. The general notion of Bhartrihari being the elder

brother of Vikramáditya and Kálidas being one of the nine gems of the court of that King, give a strong support to the view of contemporaniety.

29. Mr. Nandargikar observes "........From these proofs we think we have no hesitation to place Kálidas somewhere between 300 B. C. and 100 B. C. To this date perhaps grammar would be an objection. But we know that Kálidas uses लुङ्, लङ्, लिट् promiscuously. In his works we think the poet makes no distinction whatever between लुङ्, लङ्, लिट्."* From this it appears Bhartrihari flourished after Kálidas. Mr. Telang holds the same view. He says in his Introduction to his Edition of Bhartrihari, that "our author was probably later than Kálidas, but the date of Kálidas himself cannot be regarded as so well settled that it need be allowed to interfere or modify any conclusions arrived at by other lines of reasoning."

30. The nine gems of the court of Vikramaditya were—

धन्वन्तरिः क्षपणकोऽमरसिंहशंकुवेतालभट्टघटकर्परकालिदासाः ॥
ख्यातो वराहमिहिरो नृपतेः सभायां रत्नानि वै वररुचिर्नव विक्रमस्य ॥

The name of Bhartrihari does not appear in this verse. Moreover, there seems to be a stronger and preponderating opinion that Bhartrihari handed over his kingdom to his brother Vikrama and went to the forest. Hence there is hardly any ground to establish Dr. Bhau's view that our poet was one of the nine gems.

(XII) Bhartrihari the Disciple of Charpatinath and Companion of Matsyendranath, Gorakshanath and others.

31. Bhartrihari was a great Yogi and recluse. Near old Ujjaini, a hollow in the mountain is pointed out as Bhartrihari's 'Gumpha' which had a subterranean communication with Benaras in olden times, but is now closed. Such accounts of subterranean passages are very popular, but in connection with the present cavern, it might be said that it points, though in a very slight degree, to Bhartrihari's retirement from the world. An account about Charpatinath and of the advice by Gorakshanath has already been given in § 15. Mainawati the sister of Bhartrihari † was the mother of Gopichanda whose connection with Gorakshanath, Matsyendranath and others, is

* Nandargikar's preface to Raghu. p. 201.

† *See* § *48*.

well-known. An argument against this view is, that those ascetics came in before Vikramaditya. The only way to reconcile this point would be to assume that they had secured longevity by their austere life or that Matsyendranath, Gorakshanath &c., were names generally adopted by the leaders of the school, just as every one who became the head of the Matha was called Shankaracharya.

(XIII) Period when Bhartrihari Flourished.

32. We have already given all the current traditions and popular beliefs about Bhartrihari and his poems. Now we propose to examine all the data which may help us in determining the period when he flourished and give the conclusions which are deducible from them.

33. Two classes of data have to be examined in the determination of the period of an author—one is the external evidence, and the other, the internal. These have to be resorted to in the absence of documentary proofs, which is the case with regard to almost all Sanskrit works.

34. There is no mention, not even an allusion to the poet's own period in the Shatakas, nor is there any direct information about the poet himself. Under such circumstances whatever indirect proofs may be adduced, they are sure to be conflicting or hazy.

35. There does not appear to be any opposition among antiquarians to the idea that Bhartrihari was the elder brother of Vikramaditya. There is a mention of this fact in the opening portion of the Sinhásan Battishi and the Vetálpanchawishi. The point then which has to be determined is the time of Vikramaditya, which will by itself serve to fix the period of our poet.

36. The present is the 1956th year of the Samvat era which is current in India north of the Narmadá. It is a well-known fact that Vikramáditya was the founder of this era. Apparently then, there seems to be no difficulty about the age of our poet, but there are certain facts brought forward againt this view. For instance:—

(i) Dr. Kern, Prof. Weber, Prof. Maxmuller, are all of opinion that there is no proof to show, that any King by name Vikramáditya at all flourished in India 56-57 years before Christ.*

* The Literary remains of Dr. Bhau Daji p. 9., *See* also Dr. Fleet's Gupta Inscriptions, Introduction pp. 37, 56.

(ii) Mr. Fergusson has started the bold theory that what is called the era of Vikramáditya 56 B. C. was a date arrived at by taking the date of the great battle of Korur in which Vikrama Harsha of Ujjaini finally defeated the Mlechchhas in 544 A. D. and by throwing back the beginning of the new era 6×100 (or 10×60 before that date *i. e.* 56 B. C.* *See* Nandar. Preface to Raghu. p. 48.

(ii) Dr. Kern has held in his preface to the Brihatsanhita, that the Vikrama or Samvat era was not established in 56|57 B. C., but in or about 78 A. D. and this view appears to have been countenanced by Mr. Telang.

37. The first idea can easily be perceived to be untenable since, "From an extract of the Patawali (composed by Merutungácharya, a Jain Pandit) it will be seen that there was a King named Vikramáditya who reigned 135 years before the commencement of the Shaka era." *Nandargikar's Preface to Raghu.* p. 47.

The account in the Katha Saritsagar supports the above view. *Katha.* 120, p. 651.

If the system of Aryan computation recognised by Jyotish Shastra be taken into consideration, the first view shrivels into nothing. Six promulgators of eras are mentioned.

युधिष्ठिरो विक्रमशालिवाहनौ ततो नृपः स्याद्विजयाभिनन्दनः ॥
ततस्तु नागार्जुनभूपतिः कलौ कल्की षडेते शककारकाः स्मृताः ॥

The first, Yudhishthira, flourished in Indraprastha and his era lasted for 3044 years; the second was Vikrama whose era continued paramount for 135 years. Third was Shaliwahana. This information is to be seen in every Hindu calendar. How this line of the founders of the several eras has come down in an unbroken chain can be seen by a reference to the second number of Vol. IX Vividha Dnyana Vistára. From the commencement of the Kali-yuga there reigned eight Kings, during whose time the Yudhishthira era was current. The era of Vikrama, King of Ujjaini began in the Raktakshi-náma Samwatsara.

38. With regard to the second view it might be mentioned, that there were perhaps more than one Bhartrihari and more than one Vikrama. That Bhartrihari, who was coeval with Vikrama the

* Journal of the Royal Asiatic Society 1880, on the Shaka, Samvat, and Gupta eras; a supplement to his paper on Indian Chronology, 1870.

founder of the Samvat era, was without doubt the author of the three Shatakas. Mr. Nandargikar has proved that the King who defeated the Mlechchhas at the battle of Korur was not the founder of the Samvat era. We give the conclusion of that critical gentleman in his own words with regard to Mr. Fergusson's view: "Mr. Fergusson's theory collapses and the tradition upon which our belief in the Vikramaditya of the 1st century B. C. really rests, is, in this instance, corroborated by a fact and also substantiated by a tradition of remote antiquity founded upon an astronomical data."

Pref. to Raghu. p. 60.

39. The third theory is also exploded by these arguments, and the general idea, which has come down unchallenged, is no small support to the view we uphold.

40. From all that has been said in the foregoing paragraphs, it will be perceived that the founder of the Samvat era ruled in Ujjaini about 56/57 B. C. and that ought to be taken as the period when our poet flourished.

41. There are a few references to support our view which we quote.

(*a*) " This celebrated poet was born in the latter half of the 30th century of the Yudhishthira era. He was the elder brother of Vikramaditya and ruled in Ujjaini before him. Hence he flourished about 2000 years ago."

Arwachina Kosha.

(*b*) " Bhartrihari was the elder brother of Vikramaditya and ruled in Ujjaini about 135 years before Shaliwahan."

Kavicharitra.

42. There is no reference to Bhartrihari in other old works. In the Panchatantra is found one of the Stanzas* from Bhartrihari along with others from different authors. An extract exactly similar to it is found in the Persian Kalila-u-Dimnah which is a translation of the Panchatantra (though not direct as Mr. Telang remarks, *See* his preface p. xiii) prepared for the Persian monarchs about 531-79 A. D. From this it is clear that the Panchatantra must have been

* Stanza 91, Nitishataka.

composed about 500 B. C. and the Nitishataka ought to have been before that date.

43. The arguments in favour have thus far been examined and we now propose to go into those which are opposed to our view.

(1) There is only a very little difference between our date and Mr. Telang's. He has taken Bhartrihari about 135 years forward *i. e.* according to his view Bhartrihari flourished in the concluding period of the first century or the beginning of the second century after Christ.

(2) Antiquarians assign about 150 years before Christ as the period of Patanjali, the author of Mahabhashya. For a time this work was in the background and was brought forward by Chandracharya, Vasurata and others. Later on the author of the Vakyapadiya prepared his work on the basis of the Mahabhashya with regard to which he himself says:—

"यः पतञ्जलिशिष्येभ्यो भ्रष्टो व्याकरणागमः ॥
कालेन दाक्षिणात्येषु ग्रन्थमात्रव्यवस्थितः ॥
तदेवमुत्सन्नकल्पो जातो व्याकरणागमः ॥
पर्वतादागमं लब्ध्वा भाष्यबीजानुसारिभिः ॥
स नीतो बहुशाखत्वं चंद्राचार्यादिभिः पुनः ॥
न्यायप्रस्थानमार्गांस्तानभ्यस्य स्वं च दर्शनम् ॥
प्रणीतो गुरुणाऽस्माकमयमागमसंग्रहः ॥
भ्रष्टास्याम्नायसारस्य वैय्याकरणगामिनः ॥
मूलभूतमवाप्याथ पर्वतादागमं स्वयम् ॥
आचार्यवसुरातेन न्यायमार्गान् विचिन्त्य च ॥
प्रणीतो विधिवच्चायं मम व्याकरणागमः ॥
मयापि गुरुनिर्देशाद्भाष्याम्नायाविलुप्तये ॥
कांडत्रयक्रमेणायं निबन्धः परिकीर्तितः ॥ "

(3) Mr. Telang accepts Bhartrihari as the elder brother of Vikramaditya, but according to his opinion the three Shatakas and the Vakyapadiya have one and the same author, and since the latter came out after Patanjali's Mahabhashya, it is more than probable that at least 200 years must have elapsed before "all those vicissitudes in the treatment of the Mahabhashya and that line of its decent to himself which Bhartrihari refers to at length in Vakyapadiya." On this theory Mr. Telang seems to base his view that Bhartrihari flourished in the beginning of Shalivahan era, which he calls the Vikrama era. We do not agree with this view

as has been already said above, nor do we accept the idea that a period of 200 years should have elapsed between Patanjali and the author of the Shatakas, for we have already shown that the author of the Vakyapadiya and the author of the Shatakas were two distinct individuals. We do not, therefore, see any objection to assign B. C. 56-57 to Bhartrihari the author of the Shatakas.

44. In his preface to the Vidnyanshataka, Krishna Shastri Ghule assigns the first half of the 7th century A. D. as the time for Bhartrihari on the assumption that he was the brother of Vikramaditya who defeated the Mlechchhas at Korur. In support of this, the Shastri brings forward the writings of the Chinese traveller I-tsing. Since we do not accept Vidnyanashataka as the work of our Bhartrihari, we do not enter into a discussion of the date assigned by Ghule Shastri to the author of the Vidnyanashataka. The conqueror of the Mlechchhas at the battle of Korur was Harsha Vikrama and was a different personage from the founder of the Samvat era.* He was not the brother of Bhartrihari our poet. The Bhartihari, who is mentioned by I-tsing the Chinese traveller as having died in A. D. 630, was in all probability the great grammarian and author of the Vakyapadiya as has been shown above.

45. Ghule Shastri discovers a similarity both as regards phraseology and thought in the writings of Shankaracharya and in those of the Shatakas. This view holds good to a pretty great extent with regard to the Vidnyanashataka. It must, however, here be mentioned that the difference between the संसारविच्छित्ति and स्वर्ग, कर्मनिर्मूलन, त्रिभुवनमपि ब्रह्ममनुते and such other general Vedantic ideas, which are met with in the three Shatakas, existed long before Shankaracharya as will be seen by a reference to the Upanishadas, Vedanta-sutra and the Bhagwatgita. This, therefore, is enough to show the hollowness of the argument that the author of the three Shatakas flourished after Shankaracharya.

46. There is a reference to the Puranas in Stanza 81 of the Vairagyashataka. European Scholars with Prof. Wilson at their head, deny any great antiquity to the Puranas and Samhitas. They do not concede to them an antiquity beyond 1000 years, but that is all more or less on conjecture. What makes up the original Puran, how much of it is interpolation, and how it has been introduced, are

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* *See* §.33 *supra.*

points which, it is next to impossible, to decide. But there are numerous ground to establish their antiquity far beyond 1000 years.

(*a*) Prof. Wilson, who has upheld the Puranas to have come into existence after Shankaracharya, has probably not noticed a reference to them in Shankaracharya's commentary on the Shwetashwatara Upanishad. Assuming the eighth century as the time when Shankaracharya flourished,* this very reference in the commentary is by itself a sufficiently strong argument to dispel the notion of the Puranas not being older than 1000 years.

(*b*) There is a consesus of opinion that Bána flourished about the sixth or seventh century. The Puranas in general are mentioned in his Kadambari and there is a specific allusion to the Vayupurana in it.

(*c*) There is mention of the Puranas in the Upanishadas and Yádnavalkya Smriti. But we do not think that these Puranas, and those now current, are identical. The Puranas alluded to in the Upanishadas and Yádnyávalkya Smriti must have been some old works not now forthcoming. Prof. Wilson himself accepts this view. Hence the mere mention of Puranapathana by Bhartrihari is not enough to fix his date, for we are not in a position to say with confidence, which of the two Puranas he had in his mind when he wrote the 81st Stanza of the Vairagya Shataka.

(*d*) It is a general belief that Vyása was the author of the 18 Puranas and expressions such as अष्टादशपुराणेषु व्यासस्य वचनद्वयम् and others are current in the language. Vyása systematized and arranged the Vedas. Thus on the one hand, he put into order the Vedas and on the other, composed the Puranas. He might, therefore, be safely looked upon as the connecting link between the Vedic and the Pauranic periods. Astronomical calculations have shown that the Pandavas flourished 5000 years ago. This can be verified from the Yudhisthira era mentioned above. It is well-known that the Pandavas disappeared from this world at the commencement of the Kaliyuga. In the Hindu Calendar for Shaka 1821, we find a mention made of 5000 years of the Kaliyuga having gone by. This then is by itself enough to establish the disappearance of the Pandavas 5000 years

* Mr. Telang, Dr. Bhandarkar and others have assigned the sixth or at the most, seventh century to Shankaracharya, (*vide* Telang's preface to the Mudra-Ra.). An examination of the papers in the records of the Shringeri Matha show hat Shankaracharya the founder, flourished long before the sixth century.

ago. Vyása was their grandfather and if he composed the Puranas, we can easily compute their antiquity. In this connection we give a short extract from No. 2 Vol. 9 of Balabodha. "The Hindus look upon the Vedas—their sacred book—as coeval with the breath of the Divinity. But Vyása arranged the Vedas, hence he is called Veda-vyása. He might, therefore, be looked upon as the founder of the Hindu religion. Vyása's mother was Satyavati the daughter of a fisherman. His father was Paráshara Rishi the son of Shakti who himself was the son of Vasistha. Thus Vyása was the great-grand-son of Vasistha. King Dharma and the five Pandavas were the grandson of Vyása. These left the world in the begining of Kali-yuga which is now 5000 years old; hence Vyása, the founder of the Hindu religion, must have existed long before 5000 years and the Vedas, many centuries before this."

47. Thus taking all the *pros* and *cons* into consideration and weighing all circumstantial and coroborative testimony, we see no reason to accept any other but B. C. 56|57 as the date of our author.

(XIV) BHARTRIHARI AND HIS FAMILY.

48. A connected account of the ancestors of Bhartrihari is not available. The Arwachina Kosha mentions 'Virasena' as the name of his father who is said to be a Gandharwa. In one or two Marathi works Gandharwasena * is mentioned as the father of our poet and Vikramaditya as his brother. This Gandharwasena had four wives. They bore him six sons of whom Bhartrihari was the eldest and Vikramaditya was the youngest. The names of the other children are not mentioned. In the Arwachina Kosha it is said that four children were born *viz.* Bhartrihari, Vikramaditya, Subhata-virya and Mainâwati. The last was the mother of the celebrated Gopichanda.

49. Bhartrihari's mother was Sushila the only daughter of the King of Jambudwipa. This king had no other issue and hence entrusted the reins of his kingdom to the eldest son of his daughter—Bhartrihari, who transferred the seat of government to Ujjaini, handed over the kingdom to Vikramaditya and nominated Subhata-virya to the office of commander-in-chief.†

* The following account appears in Govind Khanderao Chitnis' Bakhar:—Vikrama was born of a Rajput woman at Cambay from a Gandharva. He went to Ujjaini and acquired a kingdom from Kshipraka of Delhi.

† *See* Nath-Lilamrita *Chap.* XIV.

50. The name of Bhartrihari's wife was Padmákshi and she was the daughter of Sinhasena, King of Magadha. She came to be called Pingalà later on. * We have already mentioned that her name appears as Anangasena in one *Ms.* Hariharopadhyaya gives her name as Bhánumati. Bohlen says Bhartrihari had 300 wives!

51. Mr. Sheshagiri Shastri gives a very curious account. He says "King Vikramaditya is said to have been the son of a Brahman named Chandragupta who married four wives, one of the Brahman caste, another of the Kshatriya, the third of the Vaishya and the fourth of the Shudra caste. They were called Brahmani, Bhanumati, Bhagyawati, and Sindhumati. Each of the four bore him a son. Vararuchi was born of the first wife, Vikramárk of the second, Bhatti of the third and Bhartrihari of the fourth. Vikramark became king while Bhatti served him in the capacity of Prime Minister."

(XV) The Shatakas, their philosophy and religion.

52. The Shatakas were composed when Bhartrihari had renounced the world. It is not easy to say in what order they were written, but from the subject matter of each of them, it is likely that the Shringarashatak was written first, then followed the Niti and lastly the Vairagyashataka. The Nibandhamalakára has remarked that the sentiments and ideas pictured in the Shringar Shataka are such as suit the adolescence of youth, those in the Niti Shataka are appropriate to middle age, while those in the Vairagya Shataka appear most suited to ripe old age. The first gives expression to feelings and sentiments which arise in the mind when there is buoyancy of spirit, freshness of vigour and vivacity of youth; the second manifests thoughts arising from a deeper insight into the world and its trammels; and the third is the outcome of a mind tired and digusted with the turmoils of mundane material matters seeking repose in renunciation, calm contentment and quietitude and religious meditation. †

53. We shall endeavour to give a fuller account:—

The Shringar Shataka which deals with erotic sentiment describes beautiful women, their nature and deportment and their

* *See* § 15 *supra.*

† Nibandhamala. No. 28.

effect on the mind of man. Along with this there is a description of the different seasons. The poet "shows himself" says Prof. Macdonnell, "to be well-acquainted both with the charms of women and with the arts by which they captivate the hearts of men." He graphically pictures the effects of all this on the strongest of minds and how they fall victims to the shafts of Love. He, however, does not forget to despise harlots and to censure the weakness of man, exhaulting him who stands proof against the wiles and amorous attractions of woman. Towards the end of the Shataka the poet declares himself to be 'an altered man;' youth has gone by, and my thoughts are bent on the forest; my infatuation is over, and I now view the whole world as no more than a blade of grass. This may be said to show the tendency of our poet's views in his days of youthful ardour, and the gradual change it was undergoing.

The second or Niti-Shataka, is an endeavour to show the difficulty of the task of bringing fools to their senses, and the various, methods resorted to by the greedy to acquire wealth, is rich in high sentiments about conduct in this world, such as the nobleness in adhering to a promise, the value of learning, self-respect, valour, moral courage, and large-mindedness. In additition to this, it inculcates principles which will be met with in almost every religion, the importance of industry, the traits of a true friend and a contrast of the conduct of a virtuous and noble hearted man with that of a selfish and little-minded individual. These and other various subjects are so pointedly treated in an epigrammatic form and are of such general applicability that the stanzas will continue to hold a high rank in the literature selected for the inculcation of principles and rules for the conduct of youth in this world.

The third and the last *viz.* Vairagyashataka, as its very name indicates, abounds in aphorisms holding out the greedy to ridicule, and the arrogance of the rich to contempt. It has pointed out in vigorous language the high pressure of physical wants under which the strongest of minds are apt to break down but exhorts the reader to a devotion to the Supreme Providence who is the only controller of all the universe, and exults in directing man to a renunciation of all wordly matters and seek final beatitude in the Great Almighty through His various manifestations.

54. Some critics have hinted that Bhartrihari was Buddhistic in his teachings, but we see no grounds to go with them. If there

are aphorisms inculcating the principles of kindness to all living creatures and the like, they are such as can be found in any other religion. Although there was religious feud and controversy between Brahamanism and Buddhism, and although the Brahmans showed extreme intolerance at one time, still even their declared work—the Mahabharata—contains broad and liberal sentiments: *e. g.*

> " Men of high rank win no esteem
> If lacking in good qualities;
> A Shudra even deserves respect,
> Who knows and does his duty well."

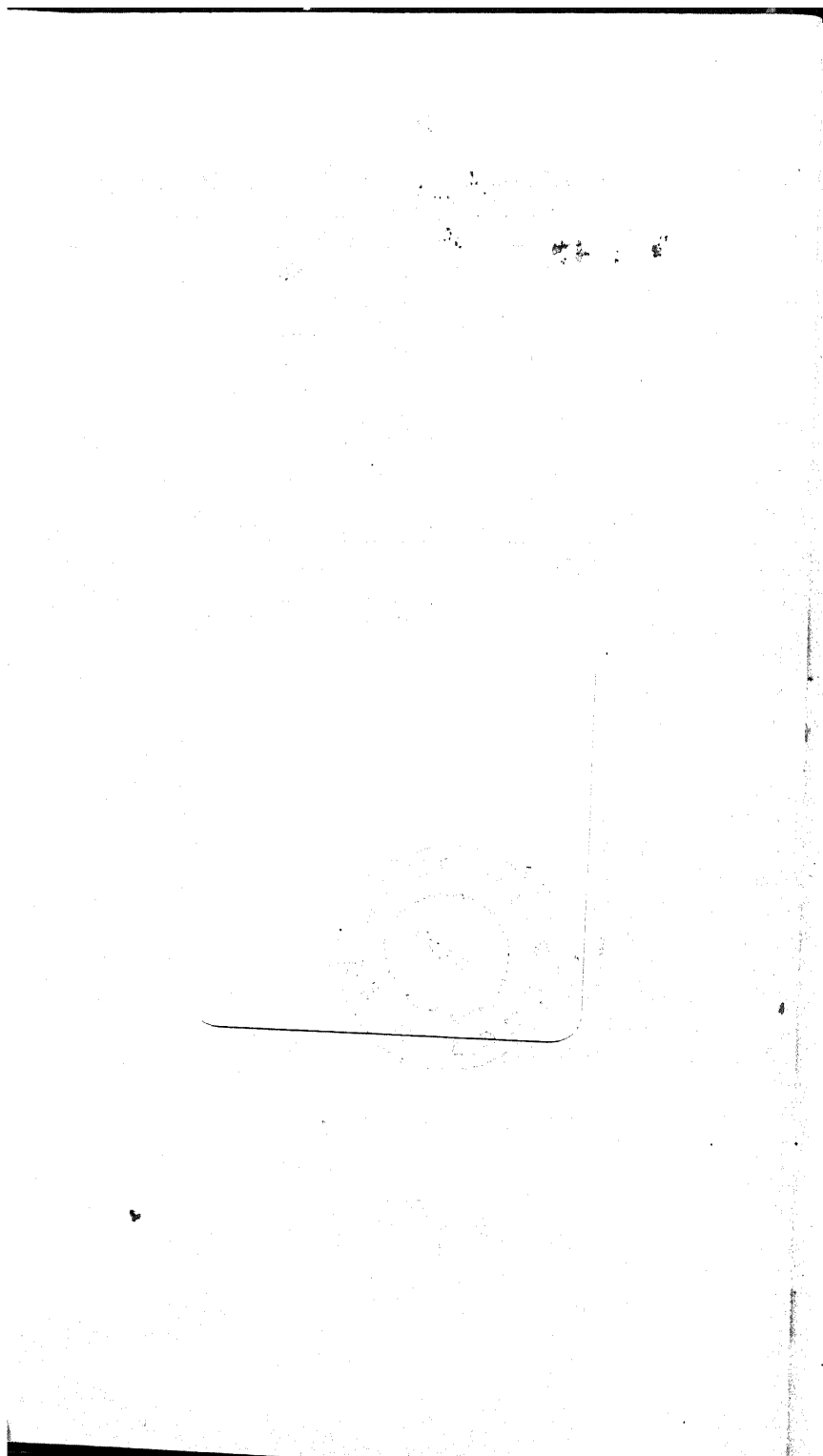
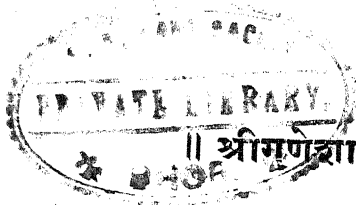
We have no hesitation to say that the principles laid down by our poet are of such universal a nature that they will suit all faiths and all times, if rightly interpreted. If any particular faith is at all to be ascribed to Bhartrihari, we would set him down as an Adwaitwádi from the numerous specific references which he makes to Vedantic theories in his poems. His expressions with regard to the devotion to that manifestation of the Almighty in its material form as Shiwa* and his strictures on womankind in general, show him to be an austere ascetic who had very little regard for the material world. In a word, Bhartrihari's Vairagyashataka is full of devotion, knowledge and contentment which is its peculiar characteristic. The vividity and accuracy of the scenic descriptions given by him cannot be realised by those who are the slaves of the world and who are panting after its fleeting and ephemeral gains; but they can be appreciated by those who have turned aside their minds from all such matters and have devoted themselves to the contemplation of that benign Providence who is the haven of all—the rich as well as the poor, the happy as well as the distressed. For instance, those who have undertaken and accomplished the circuit of the river Narmadá, have amply borne out our poet with regard to his rich descriptions of moonlights on the sides of the river and the high moral pitch to which the mind is carried in those scenes, on calm and quiet nights such as are delineated by our poet.

(XVI) THE POSITION OF THE SHATAKAS FROM A LITERARY POINT.

55. Although the style of composition of the Shatakas can not

* See Buckle's History of Civilization.

be said to come up to that of Jayadeva or Jagannath Pandita, still it is fluent, harmonious, and rich in words full of meaning. It is neither artificial nor laboured. It is so chaste, so simple and so flowing that the meaning and thought of the author is grasped by the most ordinary reader, even if he does not possess an accurate knowledge of the Sanskrit language in its manifold complexities. Enough has already been said of the accuracy of description of physical phenomena and of their effects delineated by our poet. The propositions and general principles enunciated by Bhartrihari have been so lucidly put forward and so well substantiated by instances from every-day life, that they readily catch the heart of the reader. His verses possess these characteristics to such a degree, that they are quoted freely in conversation and didactic discourses, which in itself is no small proof of the richness and superiority of the compositions of Bhartrihari. We must not forget that there are some grammatical inaccuracies and involved constructions in Bhartrihari's poems, but both are so few and small that they do not block the progress of the reader either in grasping the meaning or in appreciating the beauty of thought.

The metres adopted in the Shatakas are small, vigourous and varied, which serve not only to break the monotony but to lend a charm to the composition. Moreover, the verses abound in figures of speech which are so natural and easy that they neither demand any extraordinary labour nor great learning from the reader. The more these stanzas are read, the more agreeable they become. The mind is never satiated; new beauties are discovered every time a Stanza is read and either a new train of thought is set in motion or the same more firmly impressed. The charm of the poem is heightened with each reading. क्षणे क्षणे यन्नवतामुपैति तदेव रूपं रमणीयतायाः *Magha* IV. 17. can be aptly said with regard to Bhartrihari.

॥ श्रीगणेशाय नमः ॥

॥ अथ नीतिशतकम् ॥

दिक्कालाद्यनवच्छिन्नानन्तचिन्मात्रमूर्तये ॥
स्वानुभूत्येकमानाय* नमः शान्ताय तेजसे ॥ १ ॥

यां चिन्तयामि सततं मयि सा विरक्ता
साप्यन्यमिच्छति जनं स जनोऽन्यसक्तः ॥
अस्मत्कृते च परिशुष्यति* काचिदन्या
धिक् तां च तं च मदनं च इमां च मां च ॥ २ ॥

अज्ञः सुखमाराध्यः सुखतरमाराध्यते विशेषज्ञः ॥
ज्ञानलवदुर्विदग्धं ब्रह्मापि नरं* न रञ्जयति ॥ ३ ॥

प्रसह्य मणिमुद्धरेन्मकरवक्त्रदंष्ट्राङ्कुरा-*
त्समुद्रमपि संतरेत्प्रचलदूर्मिमालाकुलम् ॥
भुजङ्गमपि कोपितं शिरसि पुष्पवद्धारये-
न्न तु प्रतिनिविष्टमूर्खजनचित्तमाराधयेत् ॥ ४ ॥

लभेत सिकतासु तैलमपि यत्नतः पीडय-
न्पिबेच्च मृगतृष्णिकासु सलिलं पिपासार्दितः ॥
कदाचिदपि पर्यटञ्शशविषाणमासादये-
न्न तु प्रतिनिविष्टमूर्खजनचित्तमाराधयेत् ॥ ५ ॥

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* A star in the text indicates the position of a variation in the reading.

1. स्वानुभूत्येकसाराय; 2. परितुष्यति; 3. ब्रह्मापि तं नरं; 4. दंष्ट्रान्तरात्.

व्यालं बालमृणालतन्तुभिरसौ रोद्धुं समुज्जृम्भते
*छेत्तुं वज्रमणीञ्छिरीषकुसुमप्रान्तेन संनह्यते ॥
माधुर्यं मधुबिन्दुना रचयितुं क्षाराम्बुधेरीहते ॥
नेतुं वाञ्छति यः खलान्पथि सतां सूक्तैः सुधास्यन्दिभिः॥६॥

स्वायत्तमेकान्तगुणं विधात्रा
विनिर्मितं छादनमज्ञतायाः ॥
विशेषतः सर्वविदां समाजे
विभूषणं मौनमपण्डितानाम् ॥ ७ ॥

यदा किंचिज्ज्ञोऽहं द्विप इव मदान्धः समभवं
तदा सर्वज्ञोऽस्मीत्यभवदवलिप्तं मम मनः ॥
यदा किंचित्किंचिद्बुधजनसकाशादवगतं
तदा मूर्खोऽस्मीति ज्वर इव मदो मे व्यपगतः ॥ ८ ॥

कृमिकुलचितं लालाक्लिन्नं विगन्धि जुगुप्सितं
निरुपमरसं *प्रीत्या खादन्नरास्थि निरामिषम् ॥
सुरपतिमपि श्वा पार्श्वस्थं विलोक्य न शङ्कते
न हि गणयति क्षुद्रो जन्तुः परिग्रहफल्गुताम् ॥ ९ ॥

शिरः शार्वं स्वर्गात्पशुपतिशिरस्तः क्षितिधरं*
महीध्रादुत्तुङ्गादवनिमवनेश्चापि जलधिम् ॥
अधोधो गङ्गेयं* पदमुपगता स्तोकमथवा
विवेकभ्रष्टानां भवति विनिपातः शतमुखः ॥ १० ॥

शक्यो वारयितुं जलेन हुतभुक्छत्रेण सूर्यातपो
नागेन्द्रो निशिताङ्कुशेन समदो दण्डेन गोगर्दभौ ॥
व्याधिर्भेषजसंग्रहैश्च विविधैर्मन्त्रप्रयोगैर्विषं
सर्वस्यौषधमस्ति शास्त्रविहितं मूर्खस्य नास्त्यौषधम् ॥११॥

साहित्यसङ्गीतकलाविहीनः
साक्षात्पशुः पुच्छविषाणहीनः ॥

6. भेत्तुं; 9. निरुपमरसप्रीत्या; 10. स्वर्गात्पतति शिरसस्तत्, स्वर्गात् पतति शिरसोतः; 10. अधो गङ्गा सेयम्.

तृणं न खादन्नपि जीवमान-
स्तद्भागधेयं परमं पशूनाम् ॥ १२ ॥

येषां न विद्या न तपो न दानं
*ज्ञानं न शीलं न गुणो न धर्मः ॥
ते मर्त्यलोके भुवि भारभूता
मनुष्यरूपेण मृगाश्चरन्ति ॥ १३ ॥

वरं पर्वतदुर्गेषु भ्रान्तं वनचरैः सह
न मूर्खजनसंपर्कः सुरेन्द्रभवनेष्वपि ॥ १४ ॥

शास्त्रोपस्कृतशब्दसुन्दरगिरः शिष्यप्रदेयागमा
विख्याताः कवयो वसन्ति विषये यस्य प्रभोर्निर्धनाः ॥
तज्जाड्यं वसुधाधिपस्य कवयो ह्यर्थं विनापीश्वराः
कुत्स्याः स्युः कुपरीक्षका न मणयो यैरर्घतः पातिताः ॥१५॥

हर्तुर्याति न गोचरं किमपि शं पुष्णाति यत्सर्वदा
*ह्यर्थिभ्यः प्रतिपाद्यमानमनिशं प्राप्नोति वृद्धिं पराम् ॥
कल्पान्तेष्वपि न प्रयाति निधनं विद्याख्यमन्तर्धनं
येषां तान्प्रतिमानमुज्झत नृपाः कस्तैः सह स्पर्धते ॥ १६ ॥

अधिगतपरमार्थान्पण्डितान्मावमंस्था-
स्तृणमिव लघुलक्ष्मीर्नैव तान्संरुणद्धि ॥
अभिनवमदलेखाश्यामगण्डस्थलानां
न भवति बिसतन्तुर्वारणं वारणानाम् ॥ १७ ॥

अम्भोजिनीवननिवासविलासमेव
हंसस्य हन्ति नितरां कुपितो विधाता ॥
न त्वस्य दुग्धजलभेदविधौ प्रसिद्धां
वैदग्ध्यकीर्तिमपहर्तुमसौ समर्थः ॥ १८ ॥

केयूरा न विभूषयन्ति पुरुषं हारा न चन्द्रोज्ज्वला
न स्नानं न विलेपनं न कुसुमं नालंकृता मूर्धजाः ॥

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13. न चापि शीलं; 16. प्यर्थिभ्यः

वाण्येका समलंकरोति पुरुषं या संस्कृता धार्यते
क्षीयन्ते खलु भूषणानि सततं वाग्भूषणं भूषणम् ॥ १९ ॥

विद्या नाम नरस्य रूपमधिकं प्रच्छन्नगुप्तं धनं
विद्या भोगकरी यशःसुखकरी विद्या गुरूणां गुरुः ॥
विद्या बन्धुजनो विदेशगमने विद्या परं दैवतं*
विद्या राजसुपूजिता *न तु* धनं विद्याविहीनः पशुः ॥२०॥

क्षान्तिश्चेत्कवचेन * किं किमरिभिः क्रोधोऽस्ति चेद्देहिनां
ज्ञातिश्चेदनलेन किं यदि सुहृद्दिव्यौषधैः किं फलम् ॥
किं सर्पैर्यदि दुर्जनाः किमु धनैर्विद्यानवद्या यदि
व्रीडा चेत्किमु भूषणैः सुकविता यद्यस्ति राज्येन किम् ॥२१॥

दाक्षिण्यं स्वजने दया परजने *शाठ्यं सदा दुर्जने
प्रीतिः साधुजने नयो नृपजने विद्वज्जनेष्वार्जवम्* ॥
शौर्यं शत्रुजने क्षमा गुरुजने नारीजने धूर्तता
ये चैवं पुरुषाः कलासु कुशलास्तेष्वेव लोकस्थितिः ॥ २२ ॥

जाड्यं धियो हरति सिञ्चति वाचि सत्यं
मानोन्नतिं दिशति पापमपाकरोति ॥
चेतः प्रसादयति दिक्षु तनोति कीर्तिं
सत्संगतिः कथय किं न करोति पुंसाम् ॥ २३ ॥

जयन्ति ते सुकृतिनो रससिद्धाः कवीश्वराः ॥
नास्ति येषां यशःकाये जरामरणजं भयम् ॥ २४ ॥

सूनुः सच्चरितः सती प्रियतमा स्वामी प्रसादोन्मुखः
स्निग्धं मित्रमवञ्चकः परिजनो निष्क्लेशलेशं मनः ॥
आकारो रुचिरः स्थिरश्च विभवो विद्यावदातं मुखं
तुष्टे विष्टपकष्टहारिणि* हरौ संप्राप्यते देहिना ॥ २५ ॥

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20. परा देवता; राजसु पूजिता, पूज्यते; न हि; 21. चेद्वचनेन; 22. परिजने; प्यार्जवम्; 25. विष्टपहारिणीष्टद.

प्राणाघातान्निवृत्तिः परधनहरणे संयमः सत्यवाक्यं
काले शक्त्या प्रदानं युवतिजनकथामूकभावः परेषाम् ॥
तृष्णास्रोतोविभंगो गुरुषु च विनयः सर्वभूतानुकम्पा
सामान्यः सर्वशास्त्रेष्वनुपहतविधिः* श्रेयसामेष पन्थाः ॥२६॥

प्रारभ्यते न खलु विघ्नभयेन नीचैः
प्रारभ्य विघ्नविहता विरमन्ति मध्याः ॥
विघ्नैः पुनःपुनरपि प्रतिहन्यमानाः
* प्रारब्धमुत्तमजना न परित्यजन्ति ॥ २७ ॥

* असन्तो नाभ्यर्थ्याः सुहृदपि न याच्यः कृशधनः
प्रिया न्याय्या वृत्तिर्मलिनमसुभंगेष्यसुकरम् ॥
विपद्युच्चैः स्थेयं पदमनुविधेयं च महतां
सतां केनोद्दिष्टं विषममसिधाराव्रतमिदम् ॥ २८ ॥

क्षुत्क्षामोपि जराकृशोपि *शिथिलप्रायोऽपि कष्टां दशा
मापन्नोऽपि विपन्नदीधितिरपि प्राणेषु नश्यत्स्वपि ॥
* मत्तेभेन्द्रविभिन्नकुम्भकवलग्रासैकबद्धस्पृहः
किं जीर्णं तृणमत्ति मानमहतामग्रेसरः केसरी ॥ २९ ॥

* स्वल्पस्नायुवसावशेषमलिनं * निर्मांसमप्यस्थिकं
श्वा लब्ध्वा परितोषमेति न तु तत्तस्य क्षुधाशान्तये ॥
सिंहो जम्बुकमङ्कमागतमपि त्यक्त्वा निहन्ति द्विपं
सर्वः कृच्छ्रगतोऽपि वाञ्छति जनः सत्त्वानुरूपं फलम् ॥३०॥

लाङ्गूलचालनमधश्चरणावपातं
भूमौ निपत्य वदनोदरदर्शनं च ॥

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26. अनुपहतगतिः; 27. प्रारभ्य चो; 28. In Mr. Telang's Edition the first line of this stanza is second with त्वसन्तो instead of असन्तो and the second is first. 29. शिथिलप्राणोऽपि; कुम्भपिशित; 30. स्वल्पम्; प्यस्थि गोः;

श्वा पिण्डदस्य कुरुते गजपुङ्गवस्तु
धीरं विलोकयति चाटुशतैश्च भुङ्क्ते ॥ ३१ ॥

परिवर्तिनि संसारे मृतः को वा न जायते ॥
स जातो येन जातेन याति वंशः समुन्नतिम् ॥ ३२ ॥

कुसुमस्तबकस्येव * द्वयी वृत्तिर्मनस्विनः ॥
मूर्ध्नि वा सर्वलोकस्य * शीर्यते वन एव वा ॥ ३३ ॥

सन्त्यन्येपि बृहस्पतिप्रभृतयः संभाविताः पञ्चषा-
स्तान्प्रत्येष विशेषविक्रमरुची राहुर्न वैरायते
द्वावेव ग्रसते दिनेश्वरनिशाप्राणेश्वरौ * भास्वरौ
* भ्रातः पर्वणि पश्य दानवपतिः * शीर्षावशेषीकृतः ॥३४॥

वहति भुवनश्रेणीं शेषः फणाफलकास्थितां
कमठपतिना मध्येपृष्ठं सदा स विधार्यते ॥
तमपि कुरुते क्रोडाधीनं पयोधिरनादरा-
दहह महतां निःसीमानश्चरित्रविभूतयः ॥ ३५ ॥

वरं पक्षच्छेदः समदमघवन्मुक्तकुलिश-
प्रहारैरुद्गच्छद्बहलदहनोद्गारगुरुभिः ॥
तुषाराद्रेः सूनोरहह पितरि क्लेशविवशे
न चासौ संपातः पयसि पयसां पत्युरुचितः ॥ ३६ ॥

यदचेतनोपि पादैः स्पृष्टः प्रज्वलति सवितुरिनकान्तः ॥
तत्तेजस्वी पुरुषः * परकृतनिकृतिं कथं सहते ॥ ३७ ॥

सिंहः शिशुरपि निपतति मदमलिनकपोलभित्तिषु गजेषु ॥
प्रकृतिरियं सत्त्ववतां न खलु वयस्तेजसो हेतुः ॥ ३८ ॥

जातिर्यातु रसातलं गुणगणस्तस्याप्यधो * गच्छतु
शीलं शैलतटात्पतत्वभिजनः संदह्यतां वह्निना ॥

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33. द्वे गती स्तो मनस्विनाम्; 34. विशीर्येत वनेऽथवा; भासुरौ; भ्रान्तः; शीर्षावशेषाकृतिः; 37. परकृतविकृतिं; 39. गच्छतात्, गच्छताम्;

शौर्यं वैरिणि वज्रमाशु निपतत्वर्थोऽस्तु नः केवलं
येनैकेन विना गुणास्तृणलवप्रायाः समस्ता इमे ॥ ३९ ॥

तानीन्द्रियाणि सकलानि तदेव कर्म
सा बुद्धिरप्रतिहता वचनं तदेव ॥
अर्थोष्मणा विरहितः पुरुषः स एव
त्वन्यः क्षणेन भवतीति विचित्रमेतत् ॥ ४० ॥

यस्यास्ति वित्तं स नरः कुलीनः
स पण्डितः स श्रुतवान्गुणज्ञः ॥
स एव वक्ता स च दर्शनीयः
सर्वे गुणाः काञ्चनमाश्रयन्ते ॥ ४१ ॥

दौर्मन्त्र्यान्नृपतिर्विनश्यति यतिः सङ्गात्सुतो लालना-
द्विप्रोऽनध्ययनात्कुलं कुतनयाच्छीलं खलोपासनात् ॥
ह्रीर्मद्यादनवेक्षणादपि कृषिः स्नेहः प्रवासाश्रया-
न्मैत्री * चाप्रणयात्समृद्धिरनयात्त्यागप्रमादाद्धनम् ॥ ४२ ॥

दानं भोगो नाशस्तिस्रो गतयो भवन्ति वित्तस्य ॥
यो न ददाति न भुङ्क्ते तस्य तृतीया गतिर्भवति ॥ ४३ ॥

मणिः शाणोल्लीढः समरविजयी * हेतिनिहतो
मदक्षीणो नागः शरदि सरितः श्यानपुलिनाः ॥
कलाशेषश्चन्द्रः सुरतमृदिता बालवनिता
तनिम्ना शोभन्ते गलितविभवाश्चार्थिषु * जनाः ॥ ४४ ॥

परिक्षीणः कश्चित्स्पृहयति यवानां प्रसृतये
स पश्चात्संपूर्णः कलयति धरित्रीं तृणसमाम् ॥
* अतश्चानैकान्त्याद्गुरुलघुतयार्थेषु धनिना-
मवस्था वस्तूनि प्रथयति च संकोचयति च ॥४५ ॥

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42. त्यागात्प्र; 44. हेतिदलितो; नृपाः; 45. नेकान्ता, नैकान्त्या;

राजन्दुधुक्षसि यदि क्षितिधेनुमेतां
तेनाद्य वत्समिव लोकममुं पुषाण ॥
तस्मिंश्च सम्यगनिशं परिपोष्यमाणे
नानाफलैः फलति कल्पलतेव भूमिः ॥ ४६ ॥

सत्यानृता च परुषा प्रियवादिनी च
हिंस्रा दयालुरपि चार्थपरा वदान्या ॥
नित्यव्यया प्रचुरनित्यधनागमा च
वेश्याङ्गनेव नृपनीतिरनेकरूपा ॥ ४७ ॥

आज्ञा कीर्तिः पालनं * ब्राह्मणानां
दानं भोगो मित्रसंरक्षणं च ॥
येषामेते षड्गुणा न प्रवृत्ताः
कोऽर्थस्तेषां पार्थिवोपाश्रयेण ॥ ४८ ॥

यद्धात्रा निजभालपट्टलिखितं स्तोकं महद्वा धनं
तत्प्राप्नोति मरुस्थलेऽपि नितरां मेरौ ततो नाधिकम् ॥
तद्धीरो भव वित्तवत्सु कृपणां वृत्तिं वृथा मा कृथाः
कूपे पश्य पयोनिधावपि घटो गृह्णाति तुल्यं जलम् ॥ ४९ ॥

त्वमेव * चातकाधार इति केषां न गोचरः ॥
किमम्भोदवरास्माकं * कार्पण्योक्तिं प्रतीक्षसे ॥ ५० ॥

रे रे चातक सावधानमनसा मित्र क्षणं श्रूयता-
मम्भोदा बहवो हि सन्ति गगने सर्वेऽपि नैतादृशाः ॥
केचिद्वृष्टिभिरार्द्रयन्ति वसुधां गर्जन्ति केचिद्वृथा
यं यं पश्यसि तस्य तस्य पुरतो मा ब्रूहि दीनं वचः ॥ ५१ ॥

अकरुणत्वमकारणविग्रहः
परधने परयोषिति च स्पृहा ॥

48. सज्जनानाम्; 50. चातकाधारोऽसीति; कार्पण्योक्तिः प्रतीक्ष्यते.

सुजनबन्धुजनेष्वसहिष्णुता
प्रकृतिसिद्धमिदं हि दुरात्मनाम् ॥ ५२ ॥

दुर्जनः परिहर्तव्यो विद्यया * भूषितोऽपि सन् ॥
* मणिनाऽलंकृतः सर्पः किमसौ न भयंकरः ॥ ५३ ॥

जाड्यं ह्रीमति गण्यते व्रतरुचौ दम्भः शुचौ कैतवं
शूरे निर्घृणता * मुनौ विमतिता दैन्यं प्रियालापिनि ॥
तेजस्विन्यवलिप्तता मुखरता वक्तर्यशक्तिः स्थिरे
तत्को नाम गुणो * भवेत्स गुणिनां यो दुर्जनैर्नाङ्कितः ॥५४॥

लोभश्चेदगुणेन किं पिशुनता यद्यस्ति किं पातकैः
सत्यं चेत्तपसा च किं शुचि मनो यद्यस्ति तीर्थेन किम् ॥
सौजन्यं यदि किं * निजैः स्वमहिमा यद्यस्ति किं मण्डनैः
सद्विद्या यदि किं * धनैरपयशो यद्यस्ति किं मृत्युना ॥५५॥

शशी दिवसधूसरो गलितयौवना कामिनी
सरो विगतवारिजं मुखमनक्षरं स्वाकृतेः ॥
प्रभुर्धनपरायणः सततदुर्गतः सज्जनो
* नृपांगनगतः खलो मनसि सप्त शल्यानि मे ॥ ५६ ॥

न कंश्चिच्चण्डकोपानामात्मीयो नाम भूभुजाम् ॥
* होतारमपि जुह्वानं स्पृष्टो दहति पावकः ॥ ५७ ॥

मौनान्मूकः प्रवचनपटुश्चाटुलो जल्पको वा
धृष्टः पार्श्वे वसति च तदा दूरतश्चाप्रगल्भः ॥
क्षान्त्या भीरुर्यदि न सहते प्रायशो नाभिजातः
सेवाधर्मः परमगहनो योगिनामप्यगम्यः ॥ ५८ ॥

उद्भासिताखिलखलस्य विशृङ्खलस्य
* प्राग्जातविस्तृतनिजाधमकर्मवृत्तेः ॥

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53. ऽलंकृतोऽपि; मणिना भूषिताः; 54. ऋजो; भवेत्सुगुणिनाम् ; 55. गुणैः; जनैः; 56. नृपाङ्गणगतः; 57. होतारं जुह्वतमपि; 59. प्राग्जातविस्मृत.

दैवादवाप्तविभवस्य गुणद्विषोऽस्य
नीचस्य गोचरगतैः * सुखमाध्यते कैः ॥ ५९ ॥

आरम्भगुर्वी क्षयिणी क्रमेण
लघ्वी पुरा वृद्धिमती च पश्चात् ॥
दिनस्य पूर्वार्धपरार्धभिन्ना
छायेव मैत्री खलसज्जनानाम् ॥ ६० ॥

मृगमीनसज्जनानां तृणजलसंतोषविहितवृत्तीनाम् ॥
लुब्धकधीवरपिशुना निष्कारणवैरिणो जगति ॥ ६१ ॥

वाञ्छा सज्जनसंगमे परगुणे प्रीतिर्गुरौ नम्रता
विद्यायां व्यसनं स्वयोषिति रतिर्लोकापवादाद्भयम् ॥
भक्तिः शूलिनि शक्तिरात्मदमने संसर्गमुक्तिः खले
* येष्वेते निवसन्ति निर्मलगुणास्तेभ्यो नरेभ्यो नमः ॥ ६२ ॥

विपदि धैर्यमथाभ्युदये क्षमा
सदसि वाक्पटुता युधि विक्रमः ॥
यशसि * चाभिरतिर्व्यसनं * श्रुतौ
प्रकृतिसिद्धमिदं हि महात्मनाम् ॥ ६३ ॥

प्रदानं प्रच्छन्नं गृहमुपगते संभ्रमविधिः
प्रियं कृत्वा मौनं सदसि कथनं * चाप्युपकृतेः ॥
अनुत्सेको लक्ष्म्यां निरभिभवसाराः परकथाः
सतां केनोद्दिष्टं विषममसिधाराव्रतमिदम् ॥ ६४ ॥

करे श्लाघ्यस्त्यागः शिरसि गुरुपादप्रणयिता
मुखे सत्या वाणी विजयिभुजयोर्वीर्यमतुलम् ॥
हृदि * स्वच्छा वृत्तिः श्रुतमधिगतं च श्रवणयो-
र्विनाप्यैश्वर्येण प्रकृतिमहतां मण्डनमिदम् ॥ ६५ ॥

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59. सुखमास्यते; 62. ष्वेते येषु वसन्ति; 63. चाभिरुचि; श्रुते. 64. नाप्युपकृते ; 65. स्वस्था.

संपत्सु महतां चित्तं भवत्युत्पलकोमलम् ॥
आपत्सु च महाशैलशिलासंघातकर्कशम् ॥ ६६ ॥

संतप्तायसि संस्थितस्य पयसो नामापि न * श्रूयते
मुक्ताकारतया तदेव नलिनीपत्रस्थितं राजते ॥
स्वात्यां सागरशुक्तिमध्यपतितं * सन्मौक्तिकं जायते
प्रायेणाधममध्यमोत्तमगुणः * संसर्गतो जायते ॥ ६७ ॥

* प्रीणाति यः सुचरितैः पितरं स पुत्रो
यद्भर्तुरेव हितमिच्छति तत्कलत्रम् ॥
तन्मित्रमापदि सुखे च समक्रियं य-
देतत्त्रयं जगति पुण्यकृतो लभन्ते ॥ ६८ ॥

नम्रत्वेनोन्नमन्तः परगुणकथनैः स्वान्गुणान्ख्यापयन्तः
स्वार्थान्संपादयन्तो विततपृथुतरारम्भयत्नाः परार्थे ॥
क्षान्त्यैवाक्षेपरूक्षाक्षरमुखरमुखान्दुर्मुखान्दूषयन्तः
सन्तः साश्चर्यचर्या जगति बहुमताः कस्यनाभ्यर्चनीयाः॥६९॥

भवन्ति नम्रास्तरवः फलोद्गमै-
* र्नवाम्बुभिर्भूमिविलम्बिनो घनाः ॥
अनुद्धताः सत्पुरुषाः समृद्धिभिः
स्वभाव एवैष परोपकारिणाम् ॥ ७० ॥

श्रोत्रं श्रुतेनैव न कुण्डलेन
दानेन पाणिर्न तु कङ्कणेन ॥
विभाति कायः करुणापराणां
परोपकारैर्न तु चन्दनेन ॥ ७१ ॥

पापान्निवारयति योजयते हिताय
गुह्यं च गूहति गुणान्प्रकटीकरोति ॥

67. ज्ञायते; तन्मौक्तिकं; संवासतो; 68. यः प्रीणयेत्; 70. नवाम्बुभिर्भूरि-

आपद्गतं च न जहाति ददाति काले
सन्मित्रलक्षणमिदं प्रवदन्ति सन्तः ॥ ७२ ॥

पद्माकरं दिनकरो विकचीकरोति
चन्द्रो * विकासयति कैरवचक्रवालम् ॥
नाभ्यर्थितो जलधरोऽपि जलं ददाति
सन्तः स्वयं परहितेषु कृताभियोगाः ॥ ७३ ॥

*एते सत्पुरुषाः परार्थघटकाः स्वार्थं परित्यज्य ये
सामान्यास्तु परार्थमुद्यमभृतः स्वार्थाविरोधेन ये ॥
तेऽमी मानुषराक्षसाः परहितं स्वार्थाय निघ्नन्ति ये
* ये तु घ्नन्ति निरर्थकं परहितं ते के न जानीमहे ॥ ७४ ॥

क्षीरेणात्मगतोदकाय हि गुणा दत्ताः पुरा तेऽखिलाः
क्षीरे तापमवेक्ष्य तेन पयसा * स्वात्मा कृशानौ हुतः ॥
गन्तुं पावकमुन्मनस्तदभवद्दृष्ट्वा तु मित्रापदं
युक्तं तेन जलेन शाम्यति सतां मैत्री पुनस्त्वीदृशी ॥ ७५ ॥

इतः स्वपिति केशवः कुलमितस्तदीयद्विषा-
मितश्च * शरणार्थिनः शिखरिणां गणाः शेरते ॥
इतोऽपि वडवानलः सह समस्तसंवर्तकै-
रहो विततमूर्जितं भरसहं च सिन्धोर्वपुः ॥ ७६ ॥

तृष्णां छिन्धि भज क्षमां जहि मदं पापे रतिं मा कृथाः
सत्यं ब्रूह्यनुयाहि साधुपदवीं सेवस्व विद्वज्जनम् ॥
मान्यान्मानय विद्विषोऽप्यनुनय प्रच्छादय स्वान्गुणा-
न्कीर्तिं पालय दुःखिते कुरु दयामेतत्सतां * चेष्टितम् ॥ ७७ ॥

मनसि वचसि काये पुण्यपीयूषपूर्णा-
स्त्रिभुवनमुपकारश्रेणिभिः * प्रीणयन्तः ॥

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73. विकाशयति. 74. एके; ये निघ्नन्ति. 75. ह्यात्मा. 76. शरणार्थिनाम्. 77. लक्षणम्. 78. पूरयन्तः.

परगुणपरमाणून्पर्वतीकृत्य नित्यं
निजहृदि विकसन्तः सन्ति सन्तः कियन्तः ॥ ७८ ॥

किं तेन हेमगिरिणा रजताद्रिणा वा
यत्राश्रिताश्च तरवस्तरवस्त एव ॥
मन्यामहे मलयमेव यदाश्रयेण
कङ्कोलनिम्बकुटजा * अपि * चन्दनाः स्युः ॥ ७९ ॥

रत्नैर्महार्हैस्तुतुषुर्न देवा
न भेजिरे भीमविषेण भीतिम् ॥
सुधां विना न प्रययुर्विरामं
न निश्चितार्थाद्विरमन्ति धीराः ॥ ८० ॥

क्वचिद्भूमौ * शायी क्वचिदपि च * पर्यङ्कशयनः
क्वचिच्छाकाहारी क्वचिदपि च शाल्योदनरुचिः ॥
क्वचित्कन्थाधारी क्वचिदपि च दिव्याम्बरधरो
मनस्वी कार्यार्थी * गणयति न दुःखं न च सुखम् ॥ ८१ ॥

ऐश्वर्यस्य विभूषणं सुजनता शौर्यस्य वाक्संयमो
ज्ञानस्योपशमः श्रुतस्य विनयो वित्तस्य पात्रे व्ययः ॥
अक्रोधस्तपसः क्षमा प्रभवितुर्धर्मस्य निर्व्याजता
सर्वेषामपि सर्वकारणमिदं शीलं परं भूषणम् ॥ ८२ ॥

निन्दन्तु नीतिनिपुणा यदि वा स्तुवन्तु
लक्ष्मीः समाविशतु गच्छतु वा यथेष्टम् ॥
अद्यैव वा मरणमस्तु युगान्तरे वा
न्याय्यात्पथः प्रविचलन्ति पदं न धीराः ॥ ८३ ॥

भग्नाशस्य * करण्डपीडिततनोर्म्लानेन्द्रियस्य क्षुधा
कृत्वाखुर्विवरं स्वयं निपतितो नक्तं मुखे भोगिनः ॥

79. कुटजान्यपि; चन्दनानि. 81. शय्या; शयनम्; न गणयति. 84. करण्डपिण्डित.

तृप्तस्तत्पिशितेन सत्वरमसौ तेनैव यातः पथा
लोकाः पश्यत दैवमेव हि नृणां वृद्धौ क्षये कारणम् ॥ ८४ ॥

पातितोपि कराघातैरुत्पतत्येव कन्दुकः ॥
प्रायेण साधुवृत्तानामस्थायिन्यो विपत्तयः ॥ ८५ ॥

आलस्यं हि मनुष्याणां शरीरस्थो * महान्रिपुः ॥
नास्त्युद्यमसमो बन्धुः * कृत्वा यं नावसीदति ॥ ८६ ॥

छिन्नोपि रोहति तरुः क्षीणोप्युपचीयते पुनश्चन्द्रः ॥
इति विमृशन्तः सन्तः संतप्यन्ते * न ते विपदा ॥ ८७ ॥

नेता यस्य बृहस्पतिः प्रहरणं वज्रं सुराः सैनिकाः
स्वर्गो दुर्गमनुग्रहः किल हरेरैरावतो वारणः ॥
* इत्यैश्वर्यबलान्वितोपि बलभिद्भग्नः परैः संगरे
तद्व्यक्तं वरमेव दैवशरणं धिग्धिग्वृथा पौरुषम् ॥ ८८ ॥

कर्मायत्तं फलं पुंसां बुद्धिः कर्मानुसारिणी ॥
तथापि सुधिया भाव्यं सुविचार्यैव कुर्वता ॥ ८९ ॥

खल्वाटो दिवसेश्वरस्य किरणैः संतापितो मस्तके
वाञ्छन्देशमनातपं विधिवशात्तालस्य मूलं गतः ॥
तत्राप्यस्य महाफलेन पतता भग्नं सशब्दं शिरः
प्रायो गच्छति यत्र भाग्यरहितस्तत्रैव यान्त्यापदः ॥ ९० ॥

* शशिदिवाकरयोर्ग्रहपीडनं
गजभुजंगमयोरपि बन्धनम् ॥
मतिमतां च विलोक्य दरिद्रतां
विधिरहो बलवानिति मे मतिः ॥ ९१ ॥

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86. महारिपुः; कुर्वाणो नावसीदति. 87. न विप्लुता लोके. 88 इत्याश्चर्य.
90. This line changes place with the second.

सृजति तावदशेषगुणाकरं
पुरुषरत्नमलंकरणं भुवः ॥
तदपि तत्क्षणभङ्गिकरोति चे-
दहह कष्टमपण्डितता विधेः ॥ ९२ ॥

पत्रं नैव यदा करीरविटपे दोषो वसन्तस्य किं
नोलूकोप्यवलोकते यदि दिवा सूर्यस्य किं दूषणम् ॥
धारा नैव पतन्ति चातकमुखे मेघस्य किं दूषणं
यत्पूर्वं विधिना ललाटलिखितं तन्मार्जितुं कः क्षमः ॥ ९३ ॥

नमस्यामो देवान्ननु हतविधेस्तेपि वशगा
विधिर्वन्द्यः सोऽपि प्रतिनियतकर्मैकफलदः ॥
फलं कर्मायत्तं * किममरगणैः किं च विधिना
नमस्तत्कर्मभ्यो विधिरपि न येभ्यः प्रभवति ॥ ९४ ॥

ब्रह्मा येन कुलालवन्नियमितो ब्रह्माण्डभाण्डोदरे
विष्णुर्येन दशावतारगहने क्षिप्तो महासंकटे ॥
रुद्रो येन कपालपाणिपुटके भिक्षाटनं कारितः
सूर्यो भ्राम्यति नित्यमेव गगने तस्मै नमः कर्मणे ॥ ९५ ॥

नवाकृतिः फलति नैव कुलं न शीलं
विद्यापि नैव न च यत्नकृतापि सेवा ॥
भाग्यानि पूर्वतपसा खलु संचितानि
काले फलन्ति पुरुषस्य यथैव वृक्षाः ॥ ९६ ॥

वने रणे शत्रुजलाग्निमध्ये
महार्णवे पर्वतमस्तके वा ॥
सुप्तं प्रमत्तं विषमस्थितं वा
रक्षन्ति पुण्यानि पुरा कृतानि ॥ ९७ ॥

या साधूंश्च खलान्करोति विदुषो मूर्खान्हितान्द्वेषिणः
प्रत्यक्षं कुरुते परोक्षममृतं हालाहलं तत्क्षणात् ॥

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94. यदि किममरैः

नामाराध्य सत्क्रियां भगवतीं भोक्तुं फलं वाञ्छितं
हे साधो व्यसनैर्गुणेषु विपुलेष्वास्थां वृथा मा कृथाः ॥९८॥

गुणवदगुणवद्वा कुर्वता * कार्यमादौ
परिणतिरवधार्या यत्नतः पण्डितेन ॥
अतिरभसकृतानां कर्मणामाविपत्ते-
र्भवति हृदयदाही शल्यतुल्यो विपाकः ॥ ९९ ॥

स्थाल्यां * वैदूर्यमय्यां पचति तिलखलीमिन्धनैश्चन्दनाद्यैः
सौवर्णैर्लाङ्गलाग्रैर्विलिखति वसुधामर्कमूलस्य हेतोः ॥
छित्वा कर्पूरखण्डान्वृतिमिह कुरुते कोद्रवाणां समन्ता-
त्प्राप्येमां कर्मभूमिं न चरति मनुजो यस्तपो मन्दभाग्यः॥१००॥

मज्जत्वम्भसि यातु मेरुशिखरं शत्रूञ्जयत्वाहवे
वाणिज्यं कृषिसेवनादि सकला विद्याः कलाः * शिक्षताम् ॥
आकाशं विपुलं प्रयातु खगवत्कृत्वा प्रयत्नं परं
नाभाव्यं भवतीह भाग्यवशतो भाव्यस्य नाशः कुतः ॥१०१॥

भीमं वनं भवति तस्य पुरं प्रधानं
सर्वो जनः सुजनतामुपयाति तस्य ॥
कृत्स्ना च भूर्भवति सन्निधिरत्नपूर्णा
यस्यास्ति पूर्वसुकृतं विपुलं नरस्य ॥ १०२ ॥

को लाभो गुणिसंगमः किमसुखं प्राज्ञेतरैः संगतिः
का हानिः समयच्युतिर्निपुणता का धर्मतत्वे रतिः ॥
कः शूरो विजितेन्द्रियः प्रियतमा कानुव्रता किं धनं
विद्या किं सुखमप्रवासगमनं राज्यं किमाज्ञाफलम् ॥ १०३ ॥

मालतीकुसुमस्येव द्वे गतीह मनस्विनः ॥
मूर्ध्नि वा सर्वलोकस्य शीर्यते वन एव वा ॥ १०४ ॥

अप्रियवचनदरिद्रैः प्रियवचनाढ्यैः स्वदारपरितुष्टैः ॥
परपरिवादनिवृत्तैः क्वचित्क्वचिन्मण्डिता वसुधा ॥ १०५ ॥

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99. कार्यजातम्; 100. वैडूर्यमय्यां; 101. शिक्षतु;

कदर्थितस्यापि हि धैर्यवृत्ते-
  र्न शक्यते धैर्यगुणः प्रमार्ष्टुम् ॥
अधोमुखस्यापि * तनूनपातो
  नाधः शिखा याति कदाचिदेव ॥ १०६ ॥

कान्ताकटाक्षविशिखा न * लुनन्ति यस्य
  चित्तं न निर्दहति कोपकृशानुतापः ॥
कर्षन्ति भूरिविषयाश्च न लोभपाशै-
  र्लोकत्रयं जयति कृत्स्नमिदं स धीरः ॥ १०७ ॥

एकेनापि हि शूरेण पादाक्रान्तं महीतलम् ॥
  क्रियते भास्करेणेव स्फारस्फुरिततेजसा ॥ १०८ ॥

वह्निस्तस्य जलायते जलनिधिः कुल्यायते तत्क्षणा-
  न्मेरुः स्वल्पशिलायते मृगपतिः सद्यः कुरङ्गायते ॥
व्यालो माल्यगुणायते विषरसः पीयूषवर्षायते
  यस्यांगेऽखिललोकवल्लभतमं शीलं समुन्मीलति ॥ १०९ ॥

* लज्जागुणौघजननीं जननीमिव स्वा-
  मत्यन्तशुद्धहृदयामनुवर्तमानाम् * ॥
तेजस्विनः सुखमसूनपि संत्यजन्ति
  सत्यव्रतव्यसनिनो न पुनः प्रतिज्ञाम् ॥ ११० ॥

MISCELLANEOUS.

अग्राह्यं हृदयं यथैव वदनं * यद्दर्पणान्तर्गतं
  भावः पर्वतसूक्ष्ममार्गविषमः स्त्रीणां न विज्ञायते ॥
चित्तं पुष्करपत्रतोयतरलं विद्वद्भिराशंसितं
  नारी नाम विषाङ्कुरैरिव लता दोषैः समं वर्धिता ॥ १ ॥

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106. कृतस्य वन्हेः. 107. खनन्ति; 110. लज्जाम्. अनुवर्तमानाः.
1. सद्दर्पणान्तर्गतम्.

अभिमुखनिहतस्य सतस्तिष्ठतु तावज्जयोऽथवा स्वर्गः ॥
उभयबलसाधुवादः श्रवणसुखोऽसौ बतात्यर्थम् ॥ २ ॥

इयत्येतस्मिन्वा निरवधिचमत्कृत्यतिशये
वराहो वा राहुः प्रभवति चमत्कारविषयः ॥
महीमेको मग्नां यदयमवहद्दन्तसलिलैः
शिरःशेषः शत्रुर्निगिलति परं संत्यजति च ॥ ३ ॥

उदन्वच्छन्ना भूः स च निधिरपां योजनशतं
सदा पान्थः पूषा गगनपरिमाणं कलयति ॥
इति प्रायो भावाः स्फुरदवधिमुद्रामुकुलिताः
सतां प्रज्ञोन्मेषः पुनरयमसीमा विजयते ॥ ४ ॥

एको देवः केशवो वा शिवो वा
एकं मित्रं भूपतिर्वा यतिर्वा ॥
एको वासः पत्तने वा वने वा
एका भार्या सुन्दरी वा दरी वा ॥ ५ ॥

कमठकुलाचलदिग्गजफणिपतिविधृतापि चलति वसुधेयम् ॥
प्रतिपन्नममलमनसां न फ (च ?) लति पुंसां युगान्तेऽपि॥६॥

किं कूर्मस्य भरव्यथा न वपुषि क्ष्मां न क्षिपत्येष य-
त्किं वा नास्ति परिश्रमो दिनपतेरास्ते न यन्निश्चलः ॥
* किंत्वङ्गीकृतमुत्सृजन् * स्वमनसा श्लाघ्यो जनो लज्जते
निर्वाहः प्रतिपन्नवस्तुषु सतामेतद्धि गोत्रव्रतम् ॥ ७ ॥

को न याति वशं लोके मुखे पिण्डेन पूरितः
मृदङ्गो मुखलेपेन करोति मधुरध्वनिम् ॥ ८ ॥

क्षुद्राः सन्ति सहस्रशः स्वभरणव्यापारमात्रोद्यताः
स्वार्थो यस्य परार्थ एव * स पुमानेकः सतामग्रणीः ॥

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7. किंचा, किंवा; न मनसा. 9. परमो नैकः

* दुष्पूरोदरपूरणाय पिबति स्रोतः पतिं वाडवो
जीमूतस्तु निदाघसंभृतजगत्संतापविच्छित्तये ॥ ९ ॥

दूरादर्थं घटयति नवं दूरतश्चापशब्दं
त्यक्त्वा भूयो भवति निरतः सत्सभारञ्जनेषु ॥
मन्दं मन्दं रचयति पदं लोकचित्तानुवृत्त्या
कामं मन्त्री कविरिव सदा खेदभारैरमुक्तः ॥ १० ॥

दैवेन प्रभुणा स्वयं जगति यद्यस्य प्रमाणीकृतं
तत्तस्योपनमेन्मनागपि महान्नैवाश्रयः कारणम् ॥
सर्वाशापरिपूरके जलधरे * वर्षत्यपि प्रत्यहं
सूक्ष्मा एव पतन्ति चातकमुखे द्वित्राः पयोबिन्दवः ॥ ११ ॥

परिचरितव्याः सन्तो यद्यपि कथयन्ति न सदुपदेशम् ॥
यास्त्वेषां स्वैरकथास्ता एव भवन्ति शास्त्राणि ॥ १२ ॥

प्रायः * कन्दुकपातेन पतत्यार्यः पतन्नपि ॥
तथा त्वनार्यः पतति मृत्पिण्डपतनं यथा ॥ १३ ॥

यदि नाम दैवगत्या जगदसरोजं कदाचिदपि जातम् ॥
अवकरनिकरं विकिरति तत्किं कृकवाकुरिव हंसः ॥ १४ ॥

यन्नागा * मदवारिभिन्नकरटास्तिष्ठन्ति निद्रालसा
द्वारे हेमविभूषणाश्च तुरगा वल्गन्ति यद्दर्पिताः ॥
वीणावेणुमृदङ्गशङ्खपटहैः सुप्तस्तु यद्बोध्यते
तत्सर्वं सुरलोकदेवसदृशं धर्मस्य विस्फूर्जितम् ॥ १५ ॥

ये * संतोषनिरन्तरप्रमुदितास्तेषां न भिन्ना मुदो
ये त्वन्ये धनलोभसंकुलधियस्तेषां न तृष्णा हता ॥
इत्थं कस्य कृते कृतः स विधिना तादृक्पदं संपदां
स्वात्मन्येव समाप्तहेममहिमा मेरुर्न मे रोचते ॥ १६ ॥

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9. दुःपूरो. 11. वर्षत्यपः. 13. पातेनोत्पतत्यार्यः. 15. मदभिन्नगण्ड. 16. संतोषसुखप्रमोदमुदिता.

रक्तत्वं कमलानां सत्पुरुषाणां परोपकारित्वम् ॥
असतां च निर्दयत्वं स्वभावसिद्धं त्रिषु त्रितयम् ॥ १७ ॥

वचो हि सत्यं परमं विभूषणं
गजाङ्गनायाः कृशता * कटौ च ॥
द्विजस्य विद्यैव पुनस्तथा क्षमा
शीलं हि सर्वस्य नरस्य भूषणम् ॥ १८ ॥

वरं तुङ्गाच्छृङ्गाद्गुरुशिखरिणः क्वापि * विषमे
पतित्वायं कायः कठिनदृषदन्तर्विदलितः ॥
वरं न्यस्तो हस्तः फणिपतिमुखे तीव्रदशने
वरं वन्हौ पातस्तदपि न कृतः शीलविलयः ॥ १९ ॥

विरम विरसायासादस्माद्दुरध्यवसायतो
विपदि महतां धैर्यध्वंसं यदीक्षितुमीहसे ॥
* अयि जडमते कल्पापाये व्यपेतनिजक्रमाः
कुलशिखरिणः क्षुद्रा नैते न वा जलराशयः ॥ २० ॥

स्पृहयति भुजयोरन्तरमायतकरवालकररुहविदीर्णम् ॥
विजयश्रीर्वीराणां व्युत्पन्नप्रौढवनितेव ॥ २१ ॥

अयममृतनिधानं नायकोऽप्योषधीनां
शतभिषगनुयातः शम्भुमूर्ध्नोऽवतंसः ॥
विरहयति न चैनं राजयक्ष्मा शशाङ्कं
हतविधिपरिपाकः केन वा लङ्घनीयः ॥ २२ ॥

शुभ्रं सद्म सविभ्रमा युवतयः श्वेतातपत्रोज्वला
लक्ष्मीरित्यनुभूयते चिरमनुस्यूते शुभे कर्मणि ॥
विच्छिन्ने नितरामनङ्गकलहक्रीडात्रुटत्तन्तुकं
मुक्ताजालमिव प्रयाति झटिति भ्रश्यद्दिशोदृश्यताम् ॥ २३ ॥

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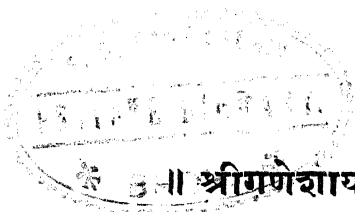
18. कृशतातश्च. 19. पुलिने. 20. अपि.

॥ श्रीगणेशाय नमः ॥

॥ अथ वैराग्यशतकम् ॥

दिक्कालाद्यनवच्छिन्नानन्तचिन्मात्रमूर्तये ॥
स्वानुभूत्येकमानाय नमः शान्ताय तेजसे ॥ १ ॥

बोद्धारो मत्सरग्रस्ताः प्रभवः स्मयदूषिताः ॥
अबोधोपहताश्चान्ये जीर्णमङ्गे सुभाषितम् ॥ २ ॥

न संसारोत्पन्नं चरितमनुपश्यामि कुशलं ॥
विपाकः पुण्यानां जनयति भयं मे विमृशतः ॥
महद्भिः * पुण्यौघैश्चिरपरिगृहीता हि विषया
महान्तो जायन्ते व्यसनमिव दातुं विषयिणाम् ॥ ३ ॥

उत्खातं निधिशङ्कया क्षितितलं ध्माता गिरेर्धातवो
निस्तीर्णः सरितां पतिर्नृपतयो यत्नेन संतोषिताः ॥
मन्त्राराधनतत्परेण मनसा नीताः श्मशाने निशाः
* प्राप्तः काणवराटकोऽपि न मया * तृष्णेऽधुना मुञ्च माम् ॥४॥

* भ्रान्तं देशमनेकदुर्गविषमं प्राप्तं न किंचित्फलं ॥
त्यक्त्वा जातिकुलाभिमानमुचितं सेवा कृता निष्फला ॥
भुक्तं मानविवर्जितं परगृहेष्वाशङ्कया काकव-
त्तृष्णे * जृम्भसि पापकर्मनिरते नाद्यापि संतुष्यसि ॥ ५ ॥

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* A star in the text indicates the position of a variation in the reading.

3. पुण्यौघैश्चिरपरिगृहीताश्च, पुण्यौघैश्चिरमपि गृहीताश्च. 4. संप्राप्तश्च वराटकोपि; ृष्णे सकामा भव; त्वा; 5. जृम्भिणि, वैरिणि.

खलालोपाः सोढाः कथमपि तदाराधनपरै-
निर्गृह्यान्तर्बाष्पं हसितमपि शून्येन मनसा ॥
कृतश्चित्तस्तम्भः * प्रतिहतधियामञ्जलिरपि
त्वमाशे मोघाशे * किमु परमतो नर्तयसि माम् ॥ ६ ॥

आदित्यस्य गतागतैरहरहः संक्षीयते जीवितं
व्यापारैर्बहुकार्यभारगुरुभिः कालो * न विज्ञायते ॥
दृष्ट्वा जन्मजराविपत्तिमरणं त्रासश्च नोत्पद्यते
पीत्वा मोहमयीं प्रमादमदिरामुन्मत्तभूतं जगत् ॥ ७ ॥

दीना दीनमुखैः सदैव शिशुकैराकृष्टजीर्णाम्बरा
क्रोशद्भिः * क्षुधितैर्नरैर्न विधुरा दृश्येत चेद्गेहिनी ॥
याच्ञाभङ्गभयेन * गद्गदगलत्त्रुट्यद्विलीनाक्षरं
को देहीति वदेत्स्वदग्धजठरस्यार्थे मनस्वी जनः ॥ ८ ॥

निवृत्ता भोगेच्छा पुरुषबहुमानो * विगलितः
समानाः स्वर्याताः सपदि सुहृदो जीवितसमाः ॥
* शनैर्यष्ट्युत्थानं घनतिमिररुद्धे च नयने
अहो * धृष्टः कायस्तदपि मरणापायचकितः ॥ ९ ॥

हिंसाशून्यमयत्नलभ्यमशनं धात्रा मरुत्कल्पितं
व्यालानां पशवस्तृणाङ्कुरभुजः सृष्टाः स्थलीशायिनः ॥
संसारार्णवलङ्घनक्षमधियां वृत्तिः कृता सा नृणां
यामन्वेषयतां प्रयान्ति * सततं सर्वे समाप्तिं गुणाः ॥ १० ॥

न ध्यातं पदमीश्वरस्य विधिवत्संसारविच्छित्तये
स्वर्गद्वारकपाटपाटनपटुर्धर्मोऽपि नोपार्जितः ॥
* नारीपीनपयोधरोरुयुगलं स्वप्नेऽपि नालिङ्गितं
मातुः केवलमेव यौवनवनच्छेदे कुठारा वयम् ॥ ११ ॥

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6. प्रहसितधिया; किमपर. 7. ऽपि न ज्ञायते. 8 क्षुधितैर्निरन्नविधुरा; गद्गदग-लद्रुच्छद्वि. 9. ऽपि; शनैरभ्युत्थानं; दुष्टः; 10. सहसा; 11 ० युगुलं.

भोगा न भुक्ता वयमेव भुक्ता-
  स्तपो न तप्तं वयमेव तप्ताः ॥
कालो न यातो वयमेवयाता-
  स्तृष्णा न जीर्णा वयमेव जीर्णाः ॥ १२ ॥

क्षान्तं न क्षमया गृहोचितसुखं त्यक्तं न संतोषतः
  * सोढो दुःसहशीतवाततपन क्लेशो न तप्तं तपः ॥
ध्यातं वित्तमहर्निशं नियमितप्राणैर्न शम्भोः पदं
  तत्तत्कर्म कृतं यदेव मुनिभिस्तैस्तैः * फलैर्वञ्चिताः ॥ १३ ॥

वलिभिर्मुखमाक्रान्तं पलितैरङ्कितं शिरः ॥
  गात्राणि शिथिलायन्ते तृष्णैका तरुणायते ॥ १४ ॥

येनैवाम्बरखण्डेन संवीतो निशि चन्द्रमाः ॥
  तेनैव च दिवा * भानुरहो दौर्गत्यमेतयोः ॥ १५ ॥

अवश्यं यातारश्चिरतरमुषित्वापि विषया
  वियोगे को भेदस्त्यजति न जनो यत्स्वयममून् ॥
व्रजन्तः स्वातन्त्र्यादतुलपरितापाय मनसः
  स्वयं त्यक्ता * ह्येते शमसुखमनन्तं विदधति ॥ १६ ॥

विवेकव्याकोशे विकसति * शमे शाम्यति तृषा-
  परिष्वङ्गे तुङ्गे प्रसरतितरां सा परिणतिः ॥
जराजीर्णैश्वर्यग्रसनगहनाक्षेपकृपण- *
  स्तृषापात्रं यस्यां भवति मरुतामप्यधिपतिः ॥ १७ ॥

कृशः काणः खञ्जः श्रवणरहितः पुच्छविकलो
  व्रणी * पूयक्लिन्नः कृमिकुलशतैरावृततनुः ॥
क्षुधाक्षामो जीर्णः * पिठरककपालार्पितगलः
  शुनीमन्वेति श्वा हतमपि च हन्त्येव मदनः ॥ १८ ॥

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13. सोढा दुःसहशीतवाततपनाः क्लेशान्न; फलैर्वञ्चितम्; 15. भानुः ाश्य; 16. स्त्वेते; 17. शनैः; ०णः कृपापात्रं; 18. पूतिक्लिन्नः; पिठरजकपालार्पित, पेठरककपालार्दित.

भिक्षाशनं तदपि नीरसमेकवारं
  शय्या च भूः परिजनो निजदेहमात्रम् ॥
वस्त्रं * सुजीर्णशतखण्डमयी च कन्था
  हाहा तथापि * विषयान्न जहाति चेतः ॥ १९ ॥

स्तनौ मांसग्रन्थी कनककलशावित्युपमितौ
  मुखं श्लेष्मागारं तदपि च शशाङ्केन तुलितम् ॥
स्रवन्मूत्रक्लिन्नं * करिवरशिरस्पर्धि * जघन-
  महो निन्द्यं रूपं कविजनविशेषैर्गुरु कृतम् ॥ २० ॥

* अजानन्माहात्म्यं पततु * शलभो दीपदहने
  स मीनोऽप्यज्ञानाद्बडिशयुतमश्नातु पिशितम् ॥
विजानन्तोऽप्येते वयमिह विपज्जालजटिला-
  न्न मुञ्चामः कामानहह गहनो मोहमहिमा ॥ २१ ॥

* फलमलमशनाय स्वादु पानाय तोयं
  * शयनमवनिपृष्ठं वल्कले वाससी च ॥
* नवधनमधुपानभ्रान्तसर्वेन्द्रियाणा-
  मविनयमनुमन्तुं नोत्सहे दुर्जनानाम् ॥ २२ ॥

* विपुलहृदयैर्धन्यैः कैश्चिज्जगज्जनितं पुरा
  विधृतमपरैर्दत्तं चान्यैर्विजित्य तृणं यथा ॥
इह हि भुवनान्यन्ये धीराश्चतुर्दश भुञ्जते
  कतिपयपुरस्वाम्ये पुंसां क एष मदज्वरः ॥ २३ ॥

त्वं राजा वयमप्युपासितगुरुप्रज्ञाभिमानोन्नताः
  ख्यातस्त्वं विभवैर्यशांसि कवयो दिक्षु प्रतन्वन्ति नः ॥

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19. च जीर्णशतखण्डमयी च, च जीर्णशतखण्डमलीन; विषया न परित्यजन्ति; 20. ०करस्पर्धि; जघनं परं; 21. अजानन्दाहात्म्यं, अजानन्दाहार्तिं; शलभस्तीव्र; 22. बिस; ०मवनिपृष्ठे; निधुवन, धनलव; 23. विपुलमतिभि.

इत्थं मानद नातिदूरमुभयोरप्यावयोरन्तरं
यद्यस्मासु पराङ्मुखोऽसि वयमप्येकान्ततो निस्पृहाः ॥ २४ ॥

अभुक्तायां यस्यां क्षणमपि न यातं नृपशतै-
र्भुवस्तस्या लाभे क इव बहुमानः क्षितिभुजाम् ॥
तदंशस्याप्यंशे तदवयवलेशेऽपि पतयो
विषादे कर्तव्ये विदधति जडाः प्रत्युत मुदम् ॥ २५ ॥

मृत्पिण्डो जलरेखया वलयितः सर्वोऽप्ययं नन्वणु-
* र्भागीकृत्य तमेव संयुगशतै राज्ञां * गणा भुञ्जते ॥
* तद्दद्युर्ददतेऽथवा न किमपि क्षुद्रा दरिद्रा भृशं
धिग्धिक्तान्पुरुषाधमान् * धनकणं वाञ्छन्ति तेभ्योपि ये
॥ २६ ॥

न नटा न विटा न * गायना
न परद्रोहनिबद्धबुद्धयः ॥
नृपसद्मनि नाम के वयं
कुचभारानमिता न योषितः ॥ २७ ॥

पुरा * विद्वत्तासीदुपशमवतां क्लेशहतये
गता कालेनासौ विषयसुखसिद्ध्यै विषयिणाम् ॥
इदानीं तु प्रेक्ष्य क्षितितलभुजः शास्त्रविमुखा-
नहो कष्टं सापि प्रतिदिनमधोऽधः प्रविशति ॥ २८ ॥

स जातः कोप्यासीन्मदनरिपुणा मूर्ध्नि धवलं
कपालं यस्योच्चैर्विनिहितमलंकारविधये ॥
नृभिः * प्राणत्राणप्रवणमतिभिः कैश्चिदधुना
नमद्भिः कः पुंसामयमतुलदर्पज्वरभरः ॥ २९ ॥

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26. रङ्गीकृत्य तमेव; गणैर्भुज्यते; नो दद्युर्ददतेऽथवा किमपि ते; धनकणान्; 27. गायका; 28. विद्वत्तासीदमलिनधियां; 29. प्राणत्राणप्रबलमतिभिः

* अर्थानामीशिषे त्वं वयमपि च * गिरामीश्महे यावदर्थं
शूरस्त्वं * वादिदर्पज्वरशमनविधावक्षयं पाटवं नः ॥
सेवन्ते त्वां धनाढ्या * मतिमलहतये मामपि श्रोतुकामा
मय्यप्यास्था न * चेत्तत्त्वयि मम सुतरामेष राजन्गतोऽस्मि॥३०

यदा किंचिज्ज्ञोऽहं द्विप इव मदान्धः समभवं
तदा सर्वज्ञोऽस्मीत्यभवदवलिप्तं मम मनः ॥
यदा किंचित्किंचिद्बुधजनसकाशादवगतं
तदा मूर्खोऽस्मीति ज्वर इव मदो मे व्यपगतः ॥ ३१ ॥

अतिक्रान्तः कालो * लटभललनाभोगसुभगो
भ्रमन्तः श्रान्ताः स्मः सुचिरमिह * संसारसरणौ ॥
इदानीं स्वःसिन्धोस्तटभुवि समाक्रन्दनगिरः
सुतारैः फूत्कारैः शिव शिव शिवेति प्रतनुमः ॥ ३२ ॥

माने * म्लायति खण्डिते च वसुनि व्यर्थं प्रयातेऽर्थिनि
क्षीणे बन्धुजने गते परिजने नष्टे शनैर्यौवने ॥
युक्तं केवलमेतदेव सुधियां यज्जन्हुकन्यापयः-
* पूतग्रावगिरीन्द्रकन्दरतटीकुञ्जे निवासः क्वचित् ॥ ३३ ॥

परेषां चेतांसि प्रतिदिवसमाराध्य * बहु हा
प्रसादं किं नेतुं विशसि हृदय * क्लेशकलिलम् ॥
प्रसन्ने * त्वय्यन्तः स्वयमुदितचिन्तामणिगुणे
विमुक्तः संकल्पः किमभिलषितं पुष्यति न ते ॥ ३४ ॥

भोगे रोगभयं कुले च्युतिभयं वित्ते नृपालाद्भयं
* माने दैन्यभयं बले रिपुभयं रूपे जराया भयम् ॥

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30. अर्थानामीश्वरस्त्वं; गिरामीश्वरा; वाग्मि; ह्यतिविमलधियो; चेत्त्वय्यपि, ते चेत्त्वयि; 32. ललितललनाभोगसुखदो; संसारसरणीम्; 33. म्लायिनि; °दरीकुञ्जे; 34. बहुधा; क्लेशकलितम्, क्लेशमफलम्; त्वय्येव; 35. मौने.

शास्त्रे * वादभयं गुणे खलभयं काये कृतान्ताद्भयं
सर्वं वस्तु भयान्वितं भुवि नृणां वैराग्यमेवाभयम् ॥ ३५ ॥

अमीषां प्राणानां तुलितबिसिनीपत्रपयसां
कृते किं नास्माभिर्विगलितविवेकैर्व्यवसितम् ॥
* यदाढ्यानामग्रे * द्रविणमदनिःसंज्ञमनसां
कृतं वीतव्रीडैर्निजगुणकथापातकमपि ॥ ३६ ॥

* रम्या सा नगरी महान्स नृपतिः सामन्तचक्रं च त-
त्पार्श्वे तस्य च * सा विदग्धपरिषत्ताश्चन्द्रबिम्बाननाः ॥
* उद्रिक्तः स च राजपुत्रनिवहस्ते बन्दिनस्ताः कथाः
सर्वं यस्य * वशादगात्स्मृतिपथं कालाय तस्मै नमः ॥ ३७ ॥

वयं येभ्यो * जाताश्चिरमपगता एव खलु ते
समं यैः संवृद्धाः * स्मृतिविषयतां तेऽपि गमिताः ॥
इदानीमेते स्मः प्रतिदिवसमासन्नपतना न्
* गतास्तुल्यावस्थां सिकतिलनदीतीरतरुभिः ॥ ३८ ॥

* यत्रानेके क्वचिदपि गृहे तत्र तिष्ठत्यथैको
यत्राप्येकस्तदनु बहवस्तत्र * नैकोऽपि चान्ते ॥
इत्थं चेमौ रजनिदिवसौ दोलयन्द्वाविवाक्षौ
कालः काल्या * भुवनफलके क्रीडति * प्राणिसारैः ॥ ३९ ॥

तपस्यन्तः सन्तः किमधिनिवसामः सुरनदीं
गुणोदारान्दारानुत परिचरामः * सविनयम् ॥
पिबामः शास्त्रौघानुत विविधकाव्यामृतरसा-
न्न विद्मः किं कुर्मः कतिपयनिमेषायुषि जने ॥ ४० ॥

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35. वादि. 36. यदज्ञाना; ०निःशङ्कमनसां. 37. भ्रातः कष्टमहो; सापि राजपरिषत्; सद्वृत्तः; ०स्मृतिपदं. 38. जाताश्चिरपरिगता, जाताश्चिरतरगता; स्मरणपदवीं; द्रुता. 39. यत्रानेकः; चान्ते न चैकः; सह बहुकलः; प्राणिशारैः. 40. सविनयान्.

गङ्गातीरे हिमगिरिशिलाबद्धपद्मासनस्य
ब्रह्मध्यानाभ्यसनविधिना योगनिद्रां गतस्य ॥
किं तैर्भाव्यं मम सुदिवसैर्यत्र ते निर्विशङ्काः
* कण्डूयन्ते जरठहरिणाः शृङ्गमङ्गे मदीये ॥ ४१ ॥

स्फुरत्स्फारज्योत्स्नाधवलिततले क्वापि पुलिने
* सुखासीनाः शान्तध्वनिषु रजनीषु द्युसरितः ॥
भवाभोगोद्विग्नाः शिव शिव * शिवेत्युच्चवचसा
कदा स्यामानन्दोद्गतबहुलबाष्पाप्लुतदृशः ॥ ४२ ॥

महादेवो देवः सरिदपि च सैवामरसरि-
द्गुहा एवागारं वसनमपि ता एव हरितः ॥
सुहृद्वा कालोयं * व्रतमिदमदैन्यव्रतमिति
कियद्वा वक्ष्यामो वटविटप एवास्तु दयिता ॥ ४३ ॥

शिरः शार्वं * स्वर्गात्पशुपतिशिरस्तः क्षितिधरं
महीध्रादुत्तुङ्गादवनिमवनेश्चापि जलधिम् ॥
* अधोऽधो गङ्गेयं पदमुपगता स्तोकमथवा
विवेकभ्रष्टानां भवति विनिपातः शतमुखः ॥ ४४ ॥

आशा नाम नदी मनोरथजला तृष्णातरङ्गाकुला
रागग्राहवती वितर्कविहगा * धैर्यद्रुमध्वंसिनी ॥
मोहावर्तसुदुस्तरातिगहना प्रोत्तुङ्गचिन्तातटी
तस्याः पारगता विशुद्धमनसो नन्दन्ति योगीश्वराः ॥४५॥

आसंसारं त्रिभुवनमिदं चिन्वतां तात तादृ-
ङ्नैवास्माकं नयनपदवीं श्रोत्रवर्त्मागतो वा ॥

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41. संप्राप्स्यन्ते जरठहरिणाः शृङ्गकण्डूविनोदम्, कण्डूयन्ते जरठहरिणाः स्वाङ्गमङ्के मदीये. 42. समासीनाः; शिवेत्यार्तवचसा, शिवेत्यार्तवचसः, शिवेत्यात्त-वचसः 43. ०मदैन्यव्रतमिदं. 44. स्वर्गात्पतति शिरसस्तत्, स्वर्गात्पतति शिरसोऽतः; अधो गङ्गा सेयं. 45. धर्म.

योयं धत्ते * विषयकरिणीगाढरूढाभिमान-
　क्षीबस्यान्तःकरणकरिणः संयमालानलीलाम् ॥ ४६ ॥

ये वर्धन्ते धनपतिपुरःप्रार्थनादुःखभाजो
　ये चाल्पत्वं दधति विषयाक्षेपपर्यस्तबुद्धेः ॥
तेषामन्तःस्फुरितहसितं वासराणां स्मरेयं
　ध्यानच्छेदे शिखरिकुहरग्रावशय्यानिषण्णः ॥ ४७ ॥

विद्या नाधिगता कलङ्करहिता वित्तं च नोपार्जितं
　शुश्रूषापि समाहितेन मनसा पित्रोर्न संपादिता ॥
* आलोलायतलोचना युवतयः स्वप्नेऽपि नालिङ्गिताः
　कालोयं परपिण्डलोलुपतया काकैरिव * प्रेरितः ॥ ४८ ॥

वितीर्णे सर्वस्वे तरुणकरुणापूर्णहृदयाः
　स्मरन्तः संसारे * विगुणपरिणामा विधिगतीः ॥
वयं पुण्यारण्ये * परिणतशरच्चन्द्रकिरणां
　त्रियामां नेष्यामो हरचरणचित्तैकशरणाः ॥ ४९ ॥

वयमिह परितुष्टा वल्कलैस्त्वं * दुकूलैः
　सम इह परितोषो निर्विशेषो विशेषः ॥
स तु * भवतु दरिद्रो यस्य तृष्णा विशाला
　मनसि च परितुष्टे कोऽर्थवान्को दरिद्रः ॥ ५० ॥

* यदेतत्स्वच्छन्दं विहरणमकार्पण्यमशनं
　सहार्यैः संवासः श्रुतमुपशमैकव्रतफलम् ॥
मनो मन्दस्पन्दं बहिरपि चिरस्यापि विमृश-
　न्न जाने कस्यैषा परिणतिरुदारस्य तपसः ॥ ५१ ॥

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46. गाढगूढाभिमान; 48. ०लोचनाः प्रियतमाः; प्रेषितः; 49. विरसपरिणामां ाधिगतिम्, विगुणपरिणामावधिगतिम्; किरणैस्त्रियामां, किरणे त्रियामां; 50. च ाक्ष्म्या; भवति; 51. यदेतत्स्वाच्छन्द्यं.

पाणिः पात्रं पवित्रं भ्रमणपरिगतं भैक्षमक्षय्यमन्नं
विस्तीर्णं * वस्त्रमाशादशकमपमलं तल्पमस्वल्पमूर्वी ॥
येषां * निःसङ्गतान्तःकरणपरिणतिः स्वात्मसंतोषिणस्ते
धन्याः संन्यस्तदैन्यव्यतिकरनिकराः कर्म निर्मूलयन्ति ॥५२॥

* दुराराध्याश्चामी तुरगचलचित्ताः क्षितिभुजो
वयं तु स्थूलेच्छा * महति च पदे बद्धमनसः ॥
जरा देहं मृत्युर्हरति * सकलं जीवितमिदं
सखे नान्यच्छ्रेयो जगति विदुषोऽन्यत्र तपसः ॥ ५३

भोगा मेघवितानमध्यविलसत्सौदामिनीचञ्चला
आयुर्वायुविघट्टिताभ्रपटलीलीनाम्बुवद्भङ्गुरम् ॥
लोला * यौवनलालना * तनुभृतामित्याकलय्य द्रुतं
योगे धैर्यसमाधिसिद्धिसुलभे बुद्धिं विधध्वं बुधाः ॥ ५४ ॥

पुण्ये ग्रामे वने वा महति सितपटच्छन्नपालीं कपालीं
मादाय * न्यायगर्भद्विजहुतहुतभुग्धूमधूम्रोपकण्ठम् ॥
द्वारं द्वारं * प्रवृत्तो वरमुदरदरीपूरणाय क्षुधार्तो
मानी प्राणी * स्वदेशे न पुनरनुदिनं तुल्यकुल्येषु दीनः॥५५॥

चाण्डालः किमयं द्विजातिरथवा शूद्रोऽथ किं तापसः
किंवा * तत्त्वविवेकपेशलमतिर्योगीश्वरः कोपि किम् ॥
* इत्युत्पन्नविकल्पजल्पमुखरैः संभाष्यमाणा जनै-
र्न क्रुद्धाः पथि नैव तुष्टमनसो यान्ति स्वयं योगिनः ॥ ५६ ॥

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52. वस्त्रमाशासुदशकममलं, वस्त्रमाशादशकममलिनं; निःसङ्गताङ्गीकरण; 53. दुराराध्यः स्वामी; सुमहति; दयितं: 54. यौवनलालसा; जल रयाच्चेत्याकलय्य; 55. ज्ञानगर्भं; प्रविष्टो; स धन्यो; 56. तत्त्वनिवेश; ०मुखरैराभाष्यमाणा, ०मुखरैराभाव्यमाना.

अहो धन्याः केचित्त्रुटितभवबन्धव्यतिकरा
  * वनान्तेऽचिन्वन्तो विषमविषयाशीविषगतिम् ॥
शरच्चन्द्रज्योत्स्नाधवलगगनाभोगसुभगां
  नयन्ते ये रात्रिं * सुकृतचयचिन्तैकशरणाः ॥ ५७ ॥

एतस्माद्विरमेन्द्रियार्थगहनादायासकादाश्रय
  श्रेयोमार्गमशेषदुःखशमनव्यापारदक्षं क्षणात् ॥
शान्तं भावमुपैहि संत्यज निजां कल्लोललोलां गतिं
  मा भूयो भज भङ्गुरां भवरतिं चेतः प्रसीदाधुना ॥ ५८ ॥

पुण्यैर्मूलफलैः * प्रियैश्चसलिलैर्वृत्तिं कुरुष्वाधुना
  भूशय्यानववल्कलैरकरुणैरुत्तिष्ठ यामो * वनम् ॥
क्षुद्राणामविवेकमूढमनसां यत्रेश्वराणां सदा
  * वित्तव्याधिविकारविह्वलगिरां नामापि न श्रूयते ॥ ५९ ॥

मोहं मार्जय तामुपार्जय रतिं चन्द्रार्धचूडामणौ
  चेतः स्वर्गतरङ्गिणीतटभुवामासङ्गमङ्गीकुरु ॥
को वा वीचिषु बुद्बुदेषु च तडिल्लेखासु च स्त्रीषु च
  ज्वालाग्रेषु च पन्नगेषु च सरिद्वेगेषु च प्रत्ययः ॥ ६० ॥

अग्रे गीतं सरसकवयः पार्श्वतो दाक्षिणात्याः
  पृष्ठे लीलावलयरणितं चामरग्राहिणीनाम् ॥
यद्यस्त्येवं कुरु भवरसास्वादने लम्पटत्वं
  नो चेच्चेतः प्रविश सहसा निर्विकल्पे समाधौ ॥ ६१ ॥

विरमत बुधा योषित्सङ्गात्सुखात्क्षणभङ्गुरा-
  त्कुरुत करुणामैत्रीप्रज्ञावधूजनसंगमम् ॥

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57. वनान्ते चित्तान्तर्विषमाविषयाशीविषगताः; ०चित्तैकशरणाः. 59. प्रिये ाणयिनि वृत्तिं, प्रियप्रणयिनीं वृत्तिं; भूशय्यानववल्कलैरकृपणै, भूशय्यां नवपल्लवैः कुरु ृणै; वने; चित्तव्याध्यविवेक, वित्तव्याध्यविवेक.

न खलु नरके हाराक्रान्तं घनस्तनमण्डलं
शरणमथवा श्रोणीबिम्बं रणन्मणिमेखलम् ॥ ६२ ॥

प्राणाघातान्निवृत्तिः परधनहरणे संयमः सत्यवाक्यं
काले शक्त्या प्रदानं युवतिजनकथामूकभावः परेषाम् ॥
तृष्णास्रोतोविभङ्गो गुरुषु च विनयः सर्वभूतानुकम्पा
सामान्यः * सर्वशास्त्रेष्वनुपहतविधिः श्रेयसामेष पन्थाः ॥ ६३ ॥

मातर्लक्ष्मि भजस्व कंचिदपरं मत्काङ्क्षिणी मा स्म भू-
र्भोगेभ्यः स्पृहयालवो न हि वयं का निस्पृहाणामसि ॥
सद्यःस्यूतपलाशपत्रपुटिकापात्रे पवित्रीकृते
* भिक्षासक्तुभिरेव संप्रति वयं वृत्तिं समीहामहे ॥ ६४ ॥

यूयं वयं वयं यूयमित्यासीन्मतिरावयोः
किं जातमधुना येन यूयं यूयं वयं वयम् ॥ ६५ ॥

बाले लीलामुकुलितममी मन्थरा दृष्टिपाताः
किं क्षिप्यन्ते विरम विरम व्यर्थ एष श्रमस्ते ॥
संप्रत्यन्ये वयमुपरतं बाल्यमास्था वनान्ते
क्षीणो मोहस्तृणमिव जगज्जालमालोकयामः ॥ ६६ ॥

इयं बाला मां प्रत्यनवरतमिन्दीवरदल-
प्रभाचोरं चक्षुः क्षिपति किमभिप्रेतमनया ॥
गतो मोहोऽस्माकं स्मरकुसुमबाणव्यतिकर-
ज्वरज्वाला शान्ता तदपि न वराकी विरमति ॥ ६७ ॥

रम्यं हर्म्यतलं न किं वसतये श्राव्यं न गेयादिकं
किं वा प्राणसमासमागमसुखं नैवाधिकं प्रीतये ॥
किं * तूद्भ्रान्तपतत्पतङ्गपवनव्यालोलदीपाङ्कुर-
च्छायाचञ्चलमाकलय्य सकलं सन्तो वनान्तं गताः ॥ ६८ ॥

63. ०ष्वनुपहतगतिः. 64. भिक्षावस्तुभि. 68. तूद्भ्रान्तपतङ्गपक्ष.

किं कन्दाः कन्दरेभ्यः प्रलयमुपगता निर्झरा वा गिरिभ्यः
प्रध्वस्ता वा तरुभ्यः सरसफलभृतो वल्कलिन्यश्च शाखाः ॥
वीक्ष्यन्ते यन्मुखानि प्रसभमपगतप्रश्रयाणां खलानां
* दुःखोपात्तालपवित्तस्मयपवनवशान्नर्तितभ्रूलतानि ॥ ६९ ॥

* गङ्गातरङ्गहिमशीकरशीतलानि
विद्याधराध्युषितचारुशिलातलानि ॥
स्थानानि किं हिमवतः प्रलयं गतानि
यत्सावमानपरपिण्डरता मनुष्याः ॥ ७० ॥

यदा मेरुः श्रीमान्निपतति युगान्ताग्निनिहतः
समुद्राः शुष्यन्ति * प्रचुरनिकरग्राहनिलयाः ॥
धरा गच्छत्यन्तं धरणिधरपादैरपि धृता
शरीरे का वार्ता करिकलभकर्णाग्रचपले ॥ ७१ ॥

एकाकी निस्पृहः शान्तः पाणिपात्रो दिगम्बरः ॥
कदा शम्भो भविष्यामि कर्मनिर्मूलनक्षमः ॥ ७२ ॥

प्राप्ताः श्रियः सकलकामदुघास्ततः किं
दत्तं पदं शिरसि विद्विषतां ततः किम् ॥
* संमानिताः प्रणयिनो विभवैस्ततः किं
कल्पं स्थितं तनुभृतां तनुभिस्ततः किम् ॥ ७३ ॥

जीर्णा कन्था ततः किं * सितममलवरं पट्टवस्त्रं ततः कि-
मेका भार्या ततः किं * हयकरिसुगणैरावृतो वा ततः किम् ॥
भक्तं भुक्तं ततः किं कदशनमथवा वासरान्ते ततः किं
व्यक्तज्योतिर्न * चान्तर्मथितभवभयं वैभवं वा ततः किम्
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69. ०स्मयवशपवनानर्तित; 70. तरङ्गकणशीकर; 71. प्रचुरसलिल; 73. सन्मानिताः; 74. सितममलपटं पट्टसूत्रं; शतगुणगुणिता कोटिरेका; वान्तर्मथित.

भक्तिर्भवे मरणजन्मभयं हृदिस्थं
स्नेहो न बन्धुषु न मन्मथजा विकाराः ॥
संसर्गदोषरहिता विजना वनान्ता
वैराग्यमस्ति किमतः परमर्थनीयम् ॥ ७५ ॥

तस्मादनन्तमजरं परमं विकासि
तद्ब्रह्म चिन्तय किमेभिरसद्विकल्पैः ॥
यस्यानुषङ्गिण इमे भुवनाधिपत्य-
भोगादयः कृपणलोकमता भवन्ति ॥ ७६ ॥

पातालमाविशसि यासि नभो विलङ्घ्य
दिङ्मण्डलं भ्रमसि मानस चापलेन ॥
* भ्रान्त्याऽपि जातु विमलं कथमात्मनीनं
तद्ब्रह्म न स्मरसि निर्वृतिमेषि येन ॥ ७७ ॥

रात्रिः सैव पुनः स एव दिवसो * मत्वाऽबुधा जन्तवो
धावन्त्युद्यमिनस्तथैव निभृतप्रारब्धतत्तत्क्रियाः ॥
व्यापारैः * पुनरुक्तभुक्तविषयैरेवंविधेनामुना
संसारेण * कदर्थिताः कथमहो मोहान्न लज्जामहे ॥ ७८ ॥

मही रम्या शय्या विपुलमुपधानं भुजलता
वितानं चाकाशं व्यजनमनुकूलोऽयमनिलः ।
* स्फुरद्दीपश्चन्द्रो विरतिवनितासङ्गमुदितः
सुखं शान्तः शेते मुनिरतनुभूतिर्नृप इव ॥ ७९ ॥

त्रैलोक्याधिपतित्वमेव विरसं यस्मिन्महाशासने
* तल्लब्ध्वाशनवस्त्रमानघटने भोगे रतिं मा कृथाः ॥
भोगः कोपि स एक एव परमो नित्योदितो जृम्भते ॥
यत्स्वादाद्विरसा भवन्ति * विषयास्त्रैलोक्यराज्यादयः ॥८०॥

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77. भ्रान्त्वाऽपि; 78. मत्वा मुधा; पुनरुक्तभूत; कदर्थिता वय. 79. शरच्चन्द्रो दीपो; 80 तल्लब्ध्वासन; विभवा.

किं वेदैः स्मृतिभिः पुराणपठनैः शास्त्रैर्महाविस्तरैः
स्वर्गग्रामकुटीनिवासफलदैः कर्मक्रियाविभ्रमैः ॥
मुक्त्वैकं भवबन्धदुःखरचनाविध्वंसकालानलं
स्वात्मानन्दपदप्रवेशकलनं * शेषा वणिग्वृत्तयः ॥ ८१ ॥

आयुः कल्लोललोलं कतिपयदिवसस्थायिनी यौवनश्री-
रर्थाः संकल्पकल्पा घनसमयतडिद्विभ्रमा भोगपूराः ॥
कण्ठाश्लेषोपगूढं तदपि च न चिरं यत्प्रियाभिः प्रणीतं
ब्रह्मण्यासक्तचित्ता भवत भवभयाम्भोधिपारं तरीतुम् ॥८२॥

ब्रह्माण्डमण्डलीमात्रं किं लोभाय मनस्विनः ॥
शफरीस्फुरितेनाब्धेः क्षुब्धता * जातु जायते ॥ ८३ ॥

यदासीदज्ञानं स्मरतिमिरसंस्कारजनितं
तदा दृष्टं नारीमयमिदमशेषं * जगदपि ॥
इदानीमस्माकं पटुतरविवेकाञ्जनजुषां
समीभूता दृष्टिस्त्रिभुवनमपि ब्रह्म मनुते ॥ ८४ ॥

रम्याश्चन्द्रमरीचयस्तृणवती रम्या वनान्तस्थली
* रम्यं साधुसुहृत्समागमसुखं काव्येषु रम्याः कथाः ॥
कोपोपाहितबाष्पबिन्दुतरलं रम्यं प्रियाया मुखं
सर्वं रम्यमनित्यतामुपगते चित्ते न किंचित्पुनः ॥ ८५ ॥

भिक्षाशी जनमध्यसङ्गरहितः स्वायत्तचेष्टः सदा
दानादानविरक्तमार्गनिरतः कश्चित्तपस्वी स्थितः ॥
* रथ्याकीर्णविशीर्णजीर्णवसनैरास्यूतकन्थाधरो
निर्मानो निरहंकृतिः शमसुखाभोगैकबद्धस्पृहः ॥ ८६ ॥

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81. शेषैर्वणिग्वृत्तिभिः; 83. न तु; 84. जगदिति; 85. रम्यः साधुसमागमः शमसुखं, रम्यं साधुसमागमोद्भवसुखं; 86. रथ्याक्षीणविशीर्णजीर्णवसनैः संप्राप्तकन्था-सखो, रथ्याक्षीणविशीर्णजीर्णवसनैः संप्रोतकन्थाधरो.

मातर्मेदिनि तात मारुत सखे तेजः सुबन्धो जल
भ्रातर्व्योम निबद्ध * एष भवतामन्त्यः प्रणामाञ्जलिः ॥
युष्मत्सङ्गवशोपजातसुकृतोद्रेकस्फुरन्निर्मल-
ज्ञानापास्तसमस्तमोहमहिमा लीये परे ब्रह्मणि ॥ ८७ ॥

यावत्स्वस्थमिदं * शरीरमरुजं यावज्जरा दूरतो
यावच्चेन्द्रियशक्तिरप्रतिहता यावत्क्षयो नायुषः ॥
आत्मश्रेयसि तावदेव विदुषा कार्यः प्रयत्नो महान्
* संदीप्ते भवने तु कूपखननं प्रत्युद्यमः कीदृशः ॥ ८८ ॥

नाभ्यस्ता भुवि वादिवृन्ददमनी विद्या विनीतोचिता
खड्गाग्रैः करिकुम्भपीठदलनैर्नाकं न नीतं यशः ॥
कान्ताकोमलपल्लवाधररसः पीतो न चन्द्रोदये
तारुण्यं गतमेव निष्फलमहो शून्यालये दीपवत् ॥ ८९ ॥

ज्ञानं सतां मानमदादिनाशनं
केषांचिदेतन्मदमानकारणम् ॥
स्थानं विविक्तं यमिनां विमुक्तये
कामातुराणामतिकामकारणम् ॥ ९० ॥

जीर्णा एव मनोरथाः स्वहृदये यातं * च तद्यौवनं
हन्ताङ्गेषु गुणाश्च वन्ध्यफलतां याता गुणज्ञैर्विना ॥
किं युक्तं सहसाभ्युपैति * बलवान्कालः कृतान्तोऽक्षमी
* हा ज्ञातं स्मरशासनाङ्घ्रियुगलं मुक्त्वास्ति नान्या गतिः
॥ ९१ ॥

* तृषा शुष्यत्यास्ये पिबति सलिलं * स्वादु सुरभि
क्षुधार्तः सञ्शालीन्कवलयति शाकादिवलितान् ॥
प्रदीप्ते रागाग्नौ सुदृढतरमाश्लिष्यति वधूं
प्रतीकारो व्याधेः सुखमिति विपर्यस्यति जनः ॥ ९२ ॥

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87. एव भवतामेष, एष भवतामग्रे; 88. कलेवरगृहं यावच्च दूरे जरा; प्रोद्दीप्ते; 91. जरां यौवनम्; बलवान्कालो हि सर्वान्तकृत्; ह्याज्ञातं; 92. तृषार्तः सन्प्राणी; शीतमधुरम्.

स्नात्वा गाङ्गैः पयोभिः शुचिकुसुमफलैरर्चयित्वा विभो त्वां
ध्येये ध्यानं नियोज्य * क्षितिधरकुहरग्रावपर्यङ्कमूले ॥
* आत्मारामः फलाशी गुरुवचनरतस्त्वत्प्रसादात्स्मरारे
* दुःखं मोक्ष्ये कदाहं समकरचरणे पुंसि सेवासमुत्थम् ॥९३॥

शय्या शैलशिला गृहं गिरिगुहा वस्त्रं तरूणां त्वचः
सारङ्गाः सुहृदो ननु क्षितिरुहां वृत्तिः फलैः कोमलैः ॥
येषां * नैर्झरमम्बुपानमुचितं * रत्यै च विद्याङ्गना
मन्ये ते परमेश्वराः शिरसि यैर्बद्धो न सेवाञ्जलिः ॥ ९४ ॥

सत्यामेव त्रिलोकीसरिति हरशिरश्चुम्बिनीविच्छटायां
सद्वृत्तिं कल्पयन्त्यां * तटविटपिभवैर्वल्कलैः सत्फलैश्च ॥
कोऽयं विद्वान्विपत्तिज्वरजनितरुजातीव * दुःखासिकानां
वक्त्रं वीक्षेत दुःस्थे यदि हि न बिभृयात्स्वे कुटुम्बेऽनुकम्पाम्
॥ ९५ ॥

उद्यानेषु विचित्रभोजनविधिस्तीव्रातितीव्रं तपः
कौपीनावरणं सुवस्त्रममितं भिक्षाटनं मण्डनम् ॥
आसन्नं मरणं च मङ्गलसमं यस्यां समुत्पद्यते
तां काशीं परिहृत्य हन्त विबुधैरन्यत्र किं स्थीयते ॥ ९६ ॥

नायं ते समयो रहस्यमधुना निद्रातिनाथो यदि
स्थित्वा द्रक्ष्यति कुप्यति प्रभुरिति द्वारेषु येषां वचः ॥
चेतस्तानपहाय याहि भवनं देवस्य विश्वेषितु-
र्निर्दौवारिकनिर्दयोक्त्यपरुषं निःसीमशर्मप्रदम् ॥ ९७ ॥

* प्रियसख विपद्दण्डप्रान्तप्रपातपरम्परा-
परिचयचले चिन्ताचक्रे निधाय विधिः खलः ॥

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93. ग्रावशय्यानिषण्णः; आत्मारामोपलीनो; दुःखान्मोक्ष्ये कदाहं तव चरणरतो ध्यानमार्गैकप्रश्नः; 94. निर्झर; रत्येव; 95. वटविटपभवैः; दुस्वासिकानां दुःखास्विकानां; 98. प्रियसखि विपद्दण्डव्रातप्रताप.

मृदमिव बलात्पिण्डीकृत्य प्रगल्भकुलालव-
ब्भ्रमयति मनो नो जानीमः किमत्र विधास्यति ॥ ९८ ॥

महेश्वरे वा जगतामधीश्वरे
जनार्दने वा जगदन्तरात्मनि ॥
* तयोर्न भेदप्रतिपत्तिरस्ति मे
तथापि भक्तिस्तरुणेन्दुशेखरे ॥ ९९ ॥

रे कन्दर्प करं कदर्थयसि किं * कोदण्डटङ्कारितैः
रे रे कोकिल कोमलैः कलरवैः किं त्वं वृथा * जल्पसि ॥
मुग्धे * स्निग्धविदग्धमुग्धमधुरैर्लोलैः कटाक्षैरलं ॥
चेतश्चुम्बितचन्द्रचूडचरणध्यानामृतं वर्तते ॥ १०० ॥

कौपीनं शतखण्डजर्जरतरं कन्था पुनस्तादृशी
निश्चिन्तं सुखसाध्यभैक्षमशनं शय्या श्मशाने वने ॥
मित्रामित्रसमानता * पशुपतेश्चिन्ताऽथ शून्यालये
* ध्वस्ताशेषमदप्रमादमुदितो योगी सुखं तिष्ठति ॥ १०१ ॥

भोगा भङ्गुरवृत्तयो बहुविधास्तैरेव चायं भव-
* स्तत्कस्येह कृते * परिभ्रमत रे लोकाः कृतं चेष्टितैः ॥
आशापाशशतोपशान्तिविशदं चेतः समाधीयतां
कामोच्छित्तिवशे स्वधामनि यदि श्रद्धेयमस्मद्वचः ॥ १०२ ॥

धन्यानां गिरिकन्दरे निवसतां ज्योतिः परं ध्यायता-
मानन्दाश्रुजलं पिबन्ति शकुना निःशङ्कमङ्केशयाः ॥
अस्माकं तु * मनोरथोपरचितप्रासादवापीतट-
क्रीडाकाननकेलिकौतुकजुषामायुः * परिक्षीयते ॥ १०३ ॥

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99. न वस्तुभेद; न भेदहेतु; 100. कोदण्डटङ्कारवैः; वल्गसि; ० मधुराक्षेपैः; 101. प्रतिविमला चिन्तातिशून्यालये; ध्वस्ताशेषतमःप्रमोद; स्वात्मानन्दमदप्रमोद. 102. स्तत्कस्यैव; परिभ्रमथ; 103. मनोरथैः परिचित; परं क्षीयते.

* आघ्रातं मरणेन जन्म जरया विद्युच्चलं यौवनं
संतोषो धनलिप्सया शमसुखं प्रौढाङ्गनाविभ्रमैः ॥
लोकैर्मत्सरिभिर्गुणा * वनभुवो व्यालैर्नृपा दुर्जनै-
रस्थैर्येण * विभूतयोऽप्युपहता ग्रस्तं न किं केन वा ॥ १०४ ॥

आधिव्याधिशतैर्जनस्य विविधैरारोग्यमुन्मूल्यते
लक्ष्मीर्यत्र पतन्ति तत्र विवृतद्वारा इव व्यापदः ॥
जातं जातमवश्यमाशु विवशं मृत्युः करोत्यात्मसा-
त्तत्किं नाम निरङ्कुशेन विधिना यन्निर्मितं * सुस्थितम् ॥ १०५॥

कृच्छ्रेणामेध्यमध्ये * नियमिततनुभिः स्थीयते * गर्भवासे
कान्ताविश्लेषदुःखव्यतिकरविषमे यौवने विप्रयोगः ॥
नारीणामप्यवज्ञा विलसति नियतं वृद्धभावोऽप्यसाधुः
संसारे रे मनुष्या वदत यदि सुखं स्वल्पमप्यस्ति किंचित्
॥ १०६ ॥

आयुर्वर्षशतं नृणां परिमितं रात्रौ तदर्धं गतं
तस्यार्धस्य परस्य चार्धमपरं बालत्ववृद्धत्वयोः ॥
शेषं * व्याधिवियोगदुःखसहितं सेवादिभिर्नीयते
जीवे * वारितरङ्गचञ्चलतरे सौख्यं कुतः प्राणिनाम् ॥१०७॥

* ब्रह्मज्ञानविवेकिनोऽमलधियः कुर्वन्त्यहो दुष्करम्
* यन्मुञ्चन्त्युपभोगवन्त्यपि धनान्येकान्ततो निस्पृहाः ॥
न प्राप्तानि पुरा न संप्रति न च प्राप्तौ दृढप्रत्ययो
वाञ्छामात्रपरिग्रहाण्यपि परं त्यक्तुं न * शक्ता वयम् ॥१०८॥

व्याघ्रीव तिष्ठति जरा परितर्जयन्ती
रोगाश्च शत्रव इव प्रहरन्ति देहम् ॥

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104. आक्रान्तं; स्तु पवनो; विभूतिरप्यपहृता. 105. सुस्तिरम्. 106. नेयमितक्रतुभिः; गर्भमध्ये; गर्भगर्ते. 107. व्याधिविदेश; ०बुद्बुदसमे. 108. ०विवेकनिर्मलधियः; यन्मुञ्चन्त्युपभोगकाञ्चनधना, यन्मुञ्चन्त्युपभोगभाञ्ज्यपि धना; तानि क्षमाः.

* आयुः परिस्रवति भिन्नघटादिवाम्भो
　लोकस्तथाप्यहितमाचरतीति चित्रम् ॥ १०९ ॥

सृजति तावदशेषगुणाकरं
　पुरुषरत्नमलंकरणं भुवः ॥
तदपि तत्क्षणभङ्गि करोति चे-
　दहह कष्टमपण्डितता विधेः ॥ ११० ॥

गात्रं संकुचितं गतिर्विगलिता भ्रष्टा च दन्तावलि-
　र्दृष्टिर्नश्यति वर्धते बधिरता वक्त्रं च लालायते ॥
वाक्यं नाद्रियते च बान्धवजनो भार्या न शुश्रूषते
　हा कष्टं पुरुषस्य जीर्णवयसः पुत्रोप्यमित्रायते ॥ १११ ॥

क्षणं बालो भूत्वा क्षणमपि युवा कामरसिकः
　क्षणं वित्तैर्हीनः क्षणमपि च संपूर्णविभवः
जराजीर्णैरङ्गैर्नट इव वलीमंडिततनु-
　र्नरः संसारान्ते विशति यमधानीजवनिकाम् ॥ ११२ ॥

अहौ वा हारे वा बलवति रिपौ वा सुहृदि वा
　मणौ वा लोष्ठे वा कुसुमशयने वा दृषदि वा ॥
तृणे वा स्त्रैणे वा मम समदृशो * यान्तु दिवसाः
　* क्वचित्पुण्यारण्ये शिव शिव शिवेति प्रलपतः ॥ ११३ ॥

MISCELLANEOUS.

आकिंचनस्य दान्तस्य शान्तस्य समचेतसः ॥
　सदा संतुष्टमनसः सर्वाः सुखमया दिशः ॥ १ ॥

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109. आयुश्च संस्रवति. 113. यान्ति; क्वचित्पुण्येऽरण्ये.

अनावर्ती कालो व्रजति स वृथा तन्न गणितं
दशास्तास्ताः सोढा * व्यसनशतसंपातविधुराः ॥
कियद्वा वक्ष्यामः किमिव * बत नात्मन्यपकृतं
* त्वया यावत्तावत्पुनरपि तदेव व्यवसितम् ॥ २ ॥

अभिमतमहामानग्रन्थिप्रभेदपटीयसी
गुरुतरगुणग्रामाम्भोजस्फुटोज्वलचन्द्रिका ॥
* विपुलविलसल्लज्जावल्लीविदारकुठारिका
जठरपिठरी * दुष्पूरेयं करोति विडम्बनम् ॥ ३ ॥

अश्नीमहि वयं भिक्षामाशावासो वसीमहि ॥
शयीमहि महीपृष्ठे कुर्वीमहि किमीश्वरः ॥ ४ ॥

उत्तिष्ठ क्षणमेकमुद्वह गुरुं दारिद्र्यभारं सखे
श्रान्तस्तावदहं चिरं मरणजं सेवे त्वदीयं सुखम् ॥
* इत्युक्तो धनवर्जितेन सहसा गत्वा श्मशाने शवो
दारिद्र्यान्मरणं वरं वरमिति ज्ञात्वैव तूष्णीं स्थितः ॥ ५ ॥

उदन्वच्छन्ना भूः स च निधिरपां योजनशतं
सदा पान्थः पूषा गगनपरिमाणं कलयति ॥
इति प्रायो भावाः स्फुरदवधिमुद्रामुकुलिताः
सतां प्रज्ञोन्मेषः पुनरयमसीमा विजयते ॥ ६ ॥

एको देवः केशवो वा शिवो वा
एकं मित्रं भूपतिर्वा यतिर्वा ॥
एको वासः पत्तने वा वने वा
एका भार्या सुन्दरी वा दरी वा ॥ ७ ॥

एको रागिषु राजते प्रियतमादेहार्धहारी हरो
नीरागेषु जनो विमुक्तललनासङ्गो न यस्मात्परः ॥

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2. व्यसनशतसंताप; च तदा; किमस्माभिर्यावत्. 3. ०वल्लीवितान; दुःपूरेयं.
5. इत्युक्तं धनवर्जितस्य वचनं श्रुत्वा.

दुर्वारस्मरबाणपन्नगविषव्याविद्धमुग्धो जनः
शेषः कामविडम्बितान्न विषयान्भोक्तुं न मोक्तुं क्षमः ॥ ८ ॥

एता हसन्ति च रुदन्ति च * कार्यहेतो-
र्विश्वासयन्ति च परं न च विश्वसन्ति ॥
तस्मान्नरेण कुलशीलसमन्वितेन
* नार्यः श्मशानघटिका इव वर्जनीयाः ॥ ९ ॥

कदा वाराणस्याममरतटिनीरोधसि वस-
न्वसानः कौपीनं शिरसि निदधानोञ्जलिपुटम् ॥
अये गौरीनाथ त्रिपुरहर शम्भो त्रिनयन
प्रसीदेत्याक्रोशन्निमिषमिव नेष्यामि दिवसान् ॥ १० ॥

कार्कश्यं स्तनयोर्दृशोस्तरलतालीकं मुखे श्लाघ्यते
कौटिल्यं कचसंचये * प्रवचने मान्द्यं त्रिके स्थूलता ॥
भीरुत्वं हृदये सदैव कथितं * मायाप्रयोगः प्रिये
यासां दोषगणो गुणा मृगदृशां ताः * स्युः पशूनां प्रियाः ॥ ११ ॥

* क्वचिद्वीणावाद्यं क्वचिदपि च हाहेति रुदितं
क्वचिद्विद्वद्गोष्ठी क्वचिदपि सुरामत्तकलहः ॥
क्वचिद्रामा रम्याः क्वचिदपि गलत्कुष्ठवपुषो
न जाने संसारः किममृतमयः किं विषमयः ॥ १२ ॥

गात्रैर्गिरा च विकलश्चटुमीश्वराणां
कुर्वन्नयं प्रहसनस्य नटः कृतोऽसि ॥
तं त्वां पुनः पलितकर्णकभाजमेनं
नाट्येन केन नटयिष्यति दीर्घमायुः ॥ १३ ॥

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9. वित्तहेतो; वेश्याः. 11. च वदने; मायाप्रयोगप्रिये; किं नराणां प्रियाः.
12. क्वचिद्वीणावादः.

चला लक्ष्मीश्चलाः प्राणाश्चलं जीवितयौवनम् ॥
चलाचले च संसारे धर्म एको हि निश्चलः ॥ १५ ॥

चूडोत्तंसितचारुचन्द्रकलिकाचञ्चच्छिखाभासुरो
लीलादग्धविलोलकामशलभः श्रेयोदशाग्रे स्फुरन् ॥
अन्तःस्फूर्जदपारमोहतिमिरप्राग्भारमुच्चाटयं-
श्चेतःसद्मनि योगिनां विजयते ज्ञानप्रदीपो हरः ॥ १६ ॥

चेतश्चिन्तय मा रमां सकृदिमामस्थायिनीमास्थया
* भूपालभ्रुकुटीकुटीविहरणव्यापारपण्याङ्गनाम् ॥
कन्थाकञ्चुकिताः प्रविश्य भवनद्वाराणि वाराणसी-
रथ्यापङ्क्तिषु पाणिपात्रपतितां भिक्षामपेक्षामहे ॥ १७ ॥

जातः कूर्मः स एकः * पृथुभुवनभरायार्पितं येन पृष्ठं
श्लाघ्यं जन्म ध्रुवस्य भ्रमति नियमितं यत्र तेजस्विचक्रम् ॥
संजातव्यर्थपक्षाः परहितकरणे नोपरिष्टान्न चाधो
ब्रह्माण्डोदुम्बरान्तर्मशकवदपरे जन्तवो जातनष्टाः ॥ १८ ॥

तुङ्गं वेश्म सुताः सतामभिमताः संख्यातिगाः संपदः
कल्याणी दयिता वयश्च नवमित्यज्ञानमूढो जनः ॥
मत्वा विश्वमनश्वरं निविशते संसारकारागृहे
संदृश्य क्षणभङ्गुरं तदखिलं धन्यस्तु संन्यस्यति ॥ १९ ॥

ददतु ददतु गालीर्गालिमन्तो भवन्तो
वयमपि तदभावाद्गालिदानेऽसमर्थाः ॥
जगति विदितमेतद्दीयते विद्यमानं
न हि शशकविषाणं कोपि कस्मै ददाति ॥ २० ॥

दूरादर्थं घटयति नवं दूरतश्चापशब्दं
त्यक्त्वा भूयो भवति निरतः सत्सभारञ्जनेषु ॥

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17. ० कुटीरविहरव्यापार; 18. पृथुभुवनमथ स्थापितं येन पृष्ठे.

मन्दं मन्दं रचयति पदं लोकचित्तानुवृत्त्या
कामं मन्त्री कविरिव सदा खेदभारैरमुक्तः ॥ २१ ॥

न भिक्षा दुष्प्रापा पथि मम महारामरचिते
फलैः संपूर्णा * भूर्विटपमृगसुचर्मापि वसनम् ॥
सुखैर्वा दुःखैर्वा सदृशपरिपाकः खलु तदा
त्रिनेत्रं कस्त्यक्त्वा धनलवमदान्धं प्रणमति ॥ २२ ॥

नो खड्गप्रविदारिताः करटिनो नोद्वेजिता वैरिण-
स्तन्वङ्ग्या विपुले * नितम्बफलके न क्रीडितं लीलया ॥
नो जुष्टं गिरिराजनिर्झरझणज्झांकारकारं * पयः
कालोऽयं परपिण्डलोलुपतया काकैरिव प्रेरितः ॥ २३ ॥

परिभ्रमसि किं वृथा क्वचन चित्त विश्राम्यतां
स्वयं भवति यद्यथा भवति तत्तथा नान्यथा ॥
अतीतमपि न स्मरन्नपि च भाव्यसंकल्पय-
* न्नतर्कितगमागमाननुभवस्व भोगानिह ॥ २४ ॥

पाणिं पात्रयतां निसर्गशुचिना भैक्षेण संतुष्यतां
यत्र क्वापि निषीदतां बहुतृणं विश्वं मुहुः पश्यताम् ॥
अत्यागेपि तनोरखण्डपरमानन्दावबोधस्पृहां
मर्त्यः कोपि शिवप्रसादसुलभां संपत्स्यते योगिनाम् ॥ २५ ॥

पातालान्न विमोचितो बत बली नीतो न मृत्युः क्षयं
नो मृष्टं शशिलाञ्छनं च मलिनं नोन्मूलिता व्याधयः ॥
शेषस्यापि धरां विधृत्य न कृतो भारावतारः क्षणं
चेतः * सत्पुरुषाभिमानमनिशं मिथ्या वहत्खिद्यसे ॥ २६ ॥

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22. भूर्मृगविटपिचर्मापि; 23. निबद्धफलके; वयः; 24. न्नतर्कितसमागमा; 26. मृत्युक्षयं; सत्पुरुषाभिमानपदवीं मिथ्यैव किं खिद्यसे.

प्रशान्तशास्त्रार्थविचारचापलं
निवृत्तनानारसकाव्यकौतुकम् ॥
निरस्तनिःशेषविकल्पविस्तरं
प्रपत्तुमन्विच्छति शंकरं मनः ॥ २७ ॥

फलं स्वेच्छालभ्यं प्रतिवनमखेदं क्षितिरुहां
पयःस्थाने स्थाने शिशिरमधुरं पुण्यसरिताम् ॥
मृदुस्पर्शा शय्या सुललितलतापल्लवमयी
सहन्ते संतापं तदपि धनिनां द्वारि कृपणाः ॥ २८ ॥

भव्यं * भक्तं ततः किं कदशितमथवा वासरान्ते ततः किं
कौपीनं वा ततः किं किमथ सितमहच्चाम्बरं वा ततः किम् ॥
एका भार्या ततः किं शतगुणगुणिता कोटिरेका ततः किं
त्वेको भ्रान्तस्ततः किं करितुरगशतैर्वेष्टितो वा ततः किम्
॥ २९ ॥

भिक्षा कामदुघा धेनुः कन्था शीतनिवारिणी ॥
अचला तु शिवे भक्तिर्विभवैः किं प्रयोजनम् ॥ ३० ॥

* भिक्षाहारमदैन्यमप्रतिसुखं भीतिच्छिदं सर्वदा
दुर्मात्सर्यमदाभिमानमथनं दुःखौघविध्वंसनम् ॥
सर्वत्रान्वहमप्रयत्नसुलभं साधुप्रियं पावनं
शम्भोः सत्रमवार्यमक्षयनिधिं शंसन्ति योगीश्वराः ॥ ३१ ॥

भूः पर्यङ्को निजभुजलता कन्दुकं खं वितानं
दीपश्चन्द्रो विरतिवनितालब्धसङ्गप्रमोदः ॥
* दिक्कान्ताभिः पवनचमरैर्वीज्यमानः समन्ता-
द्भिक्षुः शेते नृप इव भुवि त्यक्तसर्वस्पृहोऽपि ॥ ३२ ॥

भोगास्तुङ्गतरङ्गभङ्गचपलाः प्राणाः क्षणध्वंसिनः
स्तोकान्येव दिनानि यौवनसुखं प्रीतिः प्रियेष्वस्थिरा ॥

31. भुक्तं ततः किं कदशनमथवा; 32. ० मदैन्यमप्रतिहतं भीतिच्छिदं; दिक्कन्याभिः

* तत्संसारमसारमेव निखिलं बुद्ध्वा * बुधा बोधका
लोकानुग्रहपेशलेन मनसा यत्नः समाधीयताम् ॥ ३३ ॥

यद्वक्त्रं मुहुरीक्षसे न धनिनां ब्रूषे न चाटुं मृषा
नैषां गर्वगिरः शृणोषि न पुनः प्रत्याशया धावसि ॥
काले बालतृणानि खादसि सुखं निद्रासि निद्रागमे
तन्मे ब्रूहि कुरङ्ग कुत्र भवता किं नाम तप्तं तपः ॥ ३४ ॥

यन्नागा * मदवारिभिन्नकरटास्तिष्ठन्ति निद्रालसा
द्वारे हेमविभूषणाश्च तुरगा वल्गन्ति यद्दर्पिताः ॥
वीणावेणुमृदङ्गशङ्खपटहैः सुप्तस्तु यद्बोध्यते
तत्सर्वं सुरलोकदेवसदृशं धर्मस्य विस्फूर्जितम् ॥ ३५ ॥

यां चिन्तयामि सततं मयि सा * विरक्ता
* साप्यन्यमिच्छति जनं स जनोऽन्यसक्तः ॥
अस्मत्कृते * च परिशुष्यति काचिदन्या
धिक् तां च तं च मदनं च इमां च मां च ॥ ३६ ॥

ये * संतोषनिरन्तरप्रमुदितास्तेषां न भिन्ना मुदो
ये त्वन्ये धनलोभसंकुलधियस्तेषां न तृष्णा हता ॥
इत्थं कस्य कृते कृतः स विधिना * तादृक्पदं संपदां
स्वात्मन्येव समाप्तहेममहिमा मेरुर्न मे रोचते ॥ ३७ ॥

वर्णं सितं शिरसि वीक्ष्य शिरोरुहाणां
स्थानं जरापरिभवस्य * यदेव पुंसाम् ॥
आरोपितास्थिशकलं परिहृत्य यान्ति
चाण्डालकूपमिव दूरतरं तरुण्यः ॥ ३८ ॥

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33. तत्तत्सारमसारमेव; बुधा यौवने; 35. मदभिन्नगण्डकरटा; 36. न रक्ता; सा चान्य; ऽपि परितुष्यति; 37. संतोषसुखप्रमोदमुदिता; तादृक्पति; 38. तदेव पुंसाम्, तदा पुमांसम्.

समारम्भा भग्नाः कति न कतिवारांस्तव पशो
 पिपासोस्तुच्छेऽस्मिन्द्रविणमृगतृष्णार्णवजले ॥
तथापि प्रत्याशा विरमति न तेऽद्यापि शतधा
 न दीर्णं यच्चेतो नियतमशनिग्रावघटितम् ॥ ३९ ॥

संमोहयन्ति मदयन्ति विडम्बयन्ति
 निर्भर्त्सयन्ति रमयन्ति विषादयन्ति ॥
एताः प्रविश्य सदयं हृदयं नराणां
 किं नाम वामनयना न समाचरन्ति ॥ ४० ॥

सिंहो बली द्विरदशूकरमांसभोजी
 संवत्सरेण रतिमेति किलैकवारम् ॥
पारावतः खरशिलाकणमात्रभोजी
 कामी भवत्यनुदिनं वद कोऽत्र हेतुः ॥ ४१ ॥

स्थितिः पुण्येऽरण्ये सह परिचयो हन्त हरिणैः
 फलैर्मेध्या वृत्तिः प्रतिनदि च तल्पानि दृषदः ॥
इतीयं सामग्री भवति हरभक्तिं स्पृहयतां
 वनं वा गेहं वा * सदृशमुपशान्तैकमनसाम् ॥ ४२ ॥

* स्वादिष्ठं मधुनो घृताच्च * रसवद्यत्प्रस्रवत्यक्षरं
 दैवी वागमृतात्मनो रसवतस्तेनैव तृप्ता वयम् ॥
कुक्षौ यावदिमे भवन्ति धृतये भिक्षाहृताः सक्तव-
 स्तावद्दास्यकृतार्जनैर्न हि धनैर्वृत्तिं समीहामहे ॥ ४३ ॥

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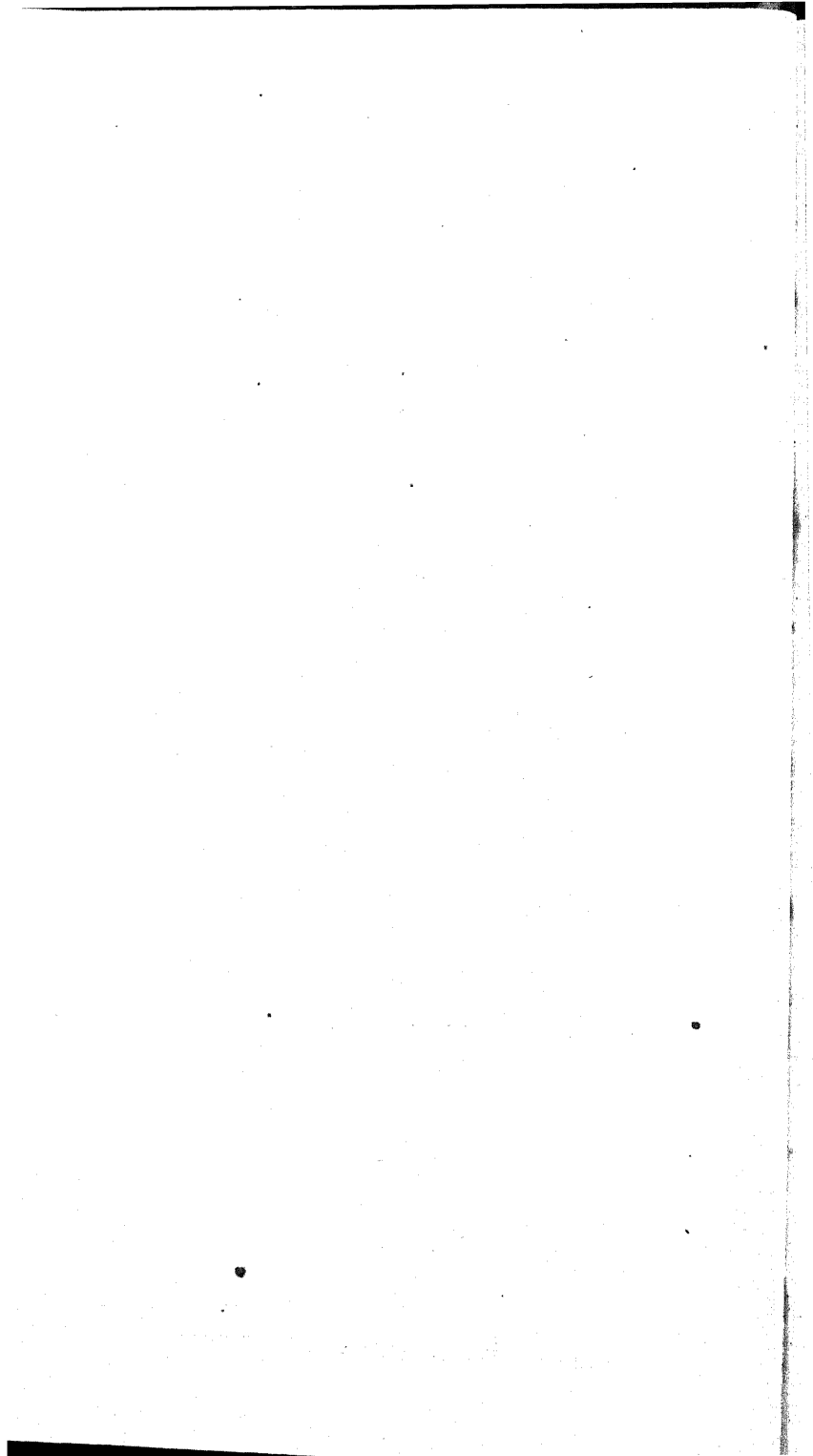
42. सदृशमुपशान्त्यैक. 43. स्वादिष्टं; रसवद्या प्रस्रवत्यक्षरं.

NOTES & TRANSLATION.

According to Rhetoricians Bhartrihari's Nîtishataka and his other two Shatakás are Kávyás of the पद्य class belonging to the श्रव्य variety. Kávyás are either गद्य or पद्य which are subdivided into दृश्य and श्रव्य. A Kávya is variously defined, but the following definition may be taken as a comprehensive one:—रमणीयार्थप्रतिपादकः शब्दः काव्यम्. *Rasagangâdhara.*

Sanskrit poets open their poems in three ways, either (1) by a benedictory passage, (2) by a salutation to the favourite Deity of the author, or (3) by a brief indication of the main subject of the poem:—आशीर्नमस्क्रिया वस्तुनिर्देशो वाऽपि तन्मुखम्. *Kâvyâdarsha.* It is also the general usage among Sanskrit poets to have a मङ्गलाचरण, at the beginning of their writing, in which they invoke their favourite Deity to help them in their work. This they do by a direct appeal either to the Deity itself or to some of its attributes. Commentators are very particular as regards the necessity of a मङ्गलाचरण. If they fail to find a distinct invocation at the commencement of a poem they even go the length of remarking that the poet must have had a mental invocation (मानसिक मङ्गलाचरण). Bhartrihari has adopted the second method (नमस्क्रिया) in opening his present poem and has for his मङ्गलाचरण a salutation to the attributes of his favourite Deity—Sadáshiva. The devotion of our poet to Sadáshiva can be seen in Stanzas 99 and 100 of Vairágyashataka and in the frequent references to that Deity throughout both the Niti and Vairagyashatakas.

In a Ms. recently discovered we read the following as the first verse of Nitishataka:—युगादिदेवोऽप्ययुगादिदेवः पुरा द्वितीयोऽपि सदा द्वितीयः ॥ स पञ्चशाखोऽपि सहस्रशाखः सोऽमङ्गलो मङ्गलमातनोतु ॥ १ ॥

1. दिक्काला०—दिक्काल=Space and time; आदि refers to गुण, धर्म, &c. as well as to material objects which are themselves the recepients of गुण, धर्म &c. अनवच्छिन्न=*lit.* not अवच्छिन्न *i. e.* cut, measured; hence, unconditioned, undefined. अनन्त=Infinite. चिन्मात्र=Pure intelligence itself. मात्रं कार्त्स्न्येऽवधारणे *Amara.* न विद्यते अन्तः यस्य तत्=अनन्तम्; चिदेव चिन्मात्रम् (मयूरव्यंसकादि समासः). दिक्च कालश्च=दिक्कालौ; दिक्कालौ आदी येषां ते=दि० दयः तैः अनवच्छिन्नं अत एव अनन्तं चिन्मात्रं मूर्तिः यस्य तस्मै=दि० चि० मूर्तये. This is an adjectival clause to the neuter noun तेजस्. The usual form of the dative of this clause would, therefore, be ०मूर्तिने; but ०मूर्तये can also

be accounted for, since neuter adjectives ending in इ, उ, ऋ, take optionally the corresponding forms of the masculine in the singulars of the instrumental, dative, ablative, genitive and locative as also in the duals of the last two *e. g.* धात्रा—धातृणा; धात्रे—धातृणे; अनादये—अनादिने &c. by 'तृतीयादिषु भाषितपुंस्कं पुंवद्गालवस्य' *Panini* VII. i. 74. This compound may also be analysed as consisting of three adjectives दिक्कालाद्यनवच्छिन्न, अनन्त, and चिन्मात्रमूर्ति forming together a Karmadháraya. Several commentators have taken मूर्ति as the principal member of a Bahuvrihi compound, and all that precedes that word is made an adjective to it. We have, however, preferred to take चिन्मात्र as the principal member, since it is used to indicate one of the chief essences of the Divinity; and the previous portion as an adjective to it. Commentators have taken दिक्का०—च्छिन्न:; अनन्त: &c. in the masculine, which, however, cannot be accounted for with the विशेष्य 'तेजस्' in the neuter. स्वानुभू०—स्वानुभूति=Self-perception. एक=Principal, chief. एके मुख्यान्यकेवला: *Amara.* मान=प्रमाण=Basis, the means of knowing. "मानं प्रमाणे प्रस्थादौ" *Hemakosha.* स्वानुभूतिरेव एकं मानं यस्य तस्मै=स्वा० मानाय. The commentary of the Ms. V1 dissolves this compound as:—स्वकीयाया: अनुभूते: अनुभवात् एकं मानं यस्य. The Vedántins and chiefly the Sánkhyas recognise three means of arriving at a correct knowledge of things:—"प्रत्यक्षानुमानागमा: प्रमाणानि". *Pa'tanjaladarshana;* while the Naiyáyikas add one more *viz.* उपमान, "प्रत्यक्षानुमानोपमानशब्दा: प्रमाणानि" *Nya'yadarshana.* Different schools of philosophy have their own number of *prama'nas*; still, all of them recognise प्रत्यक्षप्रमाण as the most important one. Though the word अनुभूति is applicable to all the *Pramánas* here it stands according to the Vedántins only for परोक्षानुभूति, or according to the Naiyáyikas for the मानसप्रत्यक्ष of आत्मा. Mr. Telang adopts the reading स्वा०—साराय and says, it is "susceptible of a two-fold interpretation, meaning either (*a*) to him who is the sole essence of self-knowledge, or (*b*) to him whose sole (or perhaps, एक should be taken to mean principal here) essence is self-knowledge." He considers the former interpretation preferable, and observes that it "would refer to the doctrine of the unity of the Supreme and Individual soul, since what we know when we know ourselves truly is the Bramha". We have, however, taken स्वा०—मानाय in our text, because स्वानुभूति is the best means of arriving at the final goal *viz.* perfect realisation of the Divinity. Instead of viewing the Divinity as the *sole essence of self-perception*, it is preferable to say that it can be chiefly realised *by means of self-perception*" or in other words, the exact comprehension of the Divinity is the ultimate result

arrived at *by means of* self-perception. नमः=(*Indecli.*) Salutation. The words नमः, स्वस्ति &c. govern the dative by 'नमःस्वस्तिस्वाहास्वधालंवषड्योगाच्च.' *Pani.* II. iii. 19. शान्तम्=Peaceful; शान्ति is one of the chief essences, as तेजस् also is, of the Divinity. तेजस्=Splendour, light.

Bhartrihari has identified his favourite Deity,—Sadáshiva, with Bramha in this Stanza according to the Vedántic philosophy which looks upon peace, light, intelligence, infinity, indestructibility &c. as the forming essences of the Supreme Being. The following extracts will illustrate the ideas of the Vedántic School on this subject—

यं भान्तं चिद्घनैकं क्षितिजलपवनादित्यचन्द्रादयो ये
भासा तस्यैव चानुप्रविरलगतयो भान्ति तस्मिन्वसन्ति ॥
विद्युत्पुञ्जोऽग्निसंघोऽप्युडुगणविततिर्भासयेत्किं परेशं
ज्योतिः शान्तं ह्यनन्तं कविमजममरं शाश्वतं जन्मशून्यम् ॥ १ ॥ *Veda'ntake.*

देशकालान्यवस्तूनां कल्पितत्वाच्च मायया ॥
न देशादिकृतोऽन्तोऽस्ति ब्रह्मानन्त्यं स्फुटं तथा ॥ १ ॥ *Panchdashi.*

In connexion with this idea may be compared Gregory Nyssen's description (which we extract from Mr. Telang's notes) of the Divine Nature quoted by Mr. Mansel in his 'Philosophy of the Conditioned'. "It is neither in place nor in time, but before these and above these in an unspeakable manner, contemplated itself by itself through faith alone, neither measured by ages, nor moving along with times". Cudworth's Intellectual System has the following description of Divinity–"A perfect conscious understanding Being existing for itself from eternity and the cause of all other things." Book I, chap iiii, Sec. 3.

Metre—अनुष्टुप्—

श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम् ॥ द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥ १ ॥

Trans.—Salutation to the peaceful light, whose form is only pure intelligence unlimited and unconditioned by space, time, &c., and the principal means of knowing which is self-perception.

2. This Sloka is supposed to have been the outcome of the feelings of disgust in the mind of Bhartrihari at the discovery of infidelity on the part of his wife. It is said a Brahman came by a fruit which conferred immortality on him who ate it. He gave it to Bhartrihari who handed it to his wife. She bestowed it on her paramour, who made a gift of it to a sweetheart of his, and Bhartrihari saw this fruit in the hands of the last. This legend has been current in almost all parts of India. In one of the Mss: marked V a stanza is found preceding the present one. It stands as under:—योगीन्द्रेण फलं प्रदत्तम्-

जरामृत्याय यस्मै पुनः राज्यै भर्तृहरेण दत्तमनया वंठाय कस्मै ददे॥ वंठेनादितहीनपुण्ययुवतौ विप्राय वारस्त्रिया विप्रेणाऽपि तदेव दैववशतो राज्ञे प्रदत्तं पुनः ॥ १ ॥ In this Stanza the construction of the first line is neither clear nor grammatically accurate; and we are inclined to think that the Stanza has been an interpolation by the scribe, and not to be Bhartrihari's own. There is also a disagreement about the return of the fruit in the legend and the stanza; but the fact remains all the same that some kind of impression with regard to domestic intrigue, the cause of Bhartrihari's disgust of the world, was popular even when the Ms. V was written. मयि—Words signifying love, attachment, respect, &c., govern the locative of the person or thing for whom these feelings are shown. अन्यसक्तः—अन्यस्यां सक्तः=अ०सक्तः. According to the ordinary formation of compounds this ought to have become अन्यासक्तः; but by the Vartika 'सर्वनाम्नो वृत्तिमात्रे पुंवद्भावः,' *i.e.* pronouns, though standing for feminine nouns, take the masculine form in compounds and other Vrittis. *Cf.* अनन्यभाजं पतिमाप्नुहीति *Kumar.* III. 63. कृते=(*Indecli.*) For the sake of. This is generally compounded with another word, as काव्यं यशसेऽर्थकृते. When not so compounded it governs the genitive; *cf.* अमीषां प्राणानां कृते. *Vaira'gya.* 36. परिशुष्यति—Looking at the general context, we are inclined to the reading परिशुष्यति in preference to परितुष्यति. The latter is explained to mean "is delighted with all that I do". It is more natural for a woman in love to pine for her lover than to be merely delighted at his doings. काचित्—A certain (woman); चित्, चन्, अपि and sometimes स्वित् added to interrogative pronouns and adverbs give them the sense of indefinite pronouns, as "न कश्चिच्चण्डकोपानाम्." *Niti.* 57. कदाचिदपि पर्यटन्. *Niti.* 5. धिक्=(*Indecli.*) Fie: governs the accusative; *cf.* धिगिमां देहभृतामसारताम्. *Raghu.* च इमां—The two words च and इमां have not here been joined according to the rules of Sandhi, which is permissible under the ruling:—संहितैकपदे नित्या नित्याधातूपसर्गयोः॥ नित्या समासे वाक्ये तु सा विवक्षामपेक्षते ॥ *Siddh. Kau.* Sandhi must invariably be done in all grammatical forms, between *Upasargas* and *Dha'tus*, as well as in compounds, but grammarians leave it to the option of an author to make a Sandhi or not in composition. Rhetoricians, however, look upon words not joined by the rules of Sandhi as a defect and call it विसन्धिदोष. *Metre*—वसन्ततिलका—उक्ता वसन्ततिलका तभजा जगौगः. The pause is after the 8th syllable.

Trans.—That woman about whom I constantly meditate has no affection for me; she, however, yearns after another who is attached to some one else; while a certain woman pines away for me. Fie on her, on him, on the God of Love, on that woman, and on myself.

3. अज्ञः=Ignorant, जानातीति ज्ञः; न ज्ञः अज्ञः. विशेषज्ञः—विशेषं जानातीति= वि०-ज्ञः. सुखम् and सुखतरम्=Easily and more easily, used as *adverbs*.ज्ञानलव० ज्ञानस्य लवः ज्ञा०-लवः, दुष्टं यथा स्यात्तथा विदग्धः दुर्विदग्धः; ज्ञानलवेन दुर्विदग्धः ज्ञा०—ग्धः, दुर्विदग्ध is explained as 'arrogant'. विदग्ध is *lit.* well-burnt, burnish-ed, hence, refined with culture. Comm. V has कदाग्रहग्रस्त *i.e* filled with foolish obstinacy: it is paraphrased by some by the word दुश्चतुर=अर्धं ज्वलित=half-refined, imperfectly (*lit.* badly) clever or educated. A number of Mss. insert तं in the last line and read ब्रह्माऽपि तं नरं न रञ्जयति. It is also heard recited by Hardásas and others in the same way; but it is incorrect according to the rules of prosody. रंजयति=रञ्ज् (causal) means 'to colour, to impart one's hue to', hence 'to gratify,' 'to propitiate, to win over.' *Metre* आर्या—यस्याः प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि ॥ अष्टादश द्वितीये चतुर्थके पञ्चदश साऽऽर्या ॥ *Shrutabodha*. The last *charana* ought not, therefore, to consist of more than 15 *ma'tra's*. If the तं be inserted, the line comes to consist of 16 *ma'tra's*. As it stands in the text it contains only 14 *ma'tra's*, but the last syllable here can be taken to be long by the rule 'पादान्तगोऽपि वा', and thus the 15 *ma'tra's* made up.

Trans.—An ignorant man can be easily propitiated, a wise man can still more easily be propitiated; but even Bramhá cannot please him who is puffed up with a little knowledge.

4. प्रसह्य (*Indecli.*)=Forcibly. मकर०—दंष्ट्रांकुर=tip of the fang. मकरस्य वक्त्रं; तस्य दंष्ट्रा म०-दंष्ट्रा; तस्याः अंकुरः, तस्मात्-म०-दं०—ङ्कुरात्. Some Mss. read मकरवक्त्रदंष्ट्रान्तरात्=From within the cavity formed by the fangs in the mouth of a crocodile. प्रचल०-ऊर्मीणां मालाः, ऊ०-मालाः; प्रचलन्त्यश्च ताः ऊर्मिमालाश्च प्र०-मालाः. ताभिः आकुलः तम्—प्रच०-कुलम्. Com. V has प्रचलन्तः ये ऊर्मयः तेषां मालाभिः आकुलः. The student may note the two ways in which the compound has been dissolved. He may also note that the word ऊर्मी is both *masc*: as well as *fem*. प्रतिनि०-प्रतिनिविष्ट=Perverse, obstinate in holding contrary opinions. मूर्खश्चासौ जनश्च मू०—जनः; तस्य चित्तं, मू०—चित्तम्; प्रतिनिविष्टं च तत् मू०-चित्तं च प्र०-चित्तम्. Com. V1 has प्रतिनिविष्टोऽसौ मूर्खजनश्च तस्य चित्तम्. पुष्पवत्—पुष्पेण तुल्यम्=Like a flower. The affix वत् is joined to nouns in the sense of तेन तुल्यं 'equally with' when the equality refers to action 'तेन तुल्यं क्रिया चेद्वतिः' *Pani.* V. i. 15. *Metre*—पृथ्वी—जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः The pause is after the 8th syllable.

Trans.—One may forcibly recover a jewel from the tip of the fang of a crocodile; he may even swim across the sea (whose waters are) agitated by a series of waves in motion; he may as well wear an excited serpent on his head as if it were a flower; but he cannot win over the perverse mind of a fool.

5. सिकतासु—The word सिकता is always used in the plural. यत्नतः तस् is added to words belonging to the आदि class in the sense of the instrumental, ablative, locative &c. by the Vártika; आद्यादिभ्य उपसंख्यानम् *Siddh. Kau.*; for further explanation *vide* note on St: 10. पीडयन् =Pressing or squeezing together. मृगतृष्णिका—मृगाणां तृष्णा यस्या सा, मृ० तृष्णा; सैव मृगतृष्णिका—a mirage; a phenomenon noticeable in the sandy tracts of the tropical regions. शशविषाण-The horn of the hare; an imposibility वन्ध्यासुत, खपुष्प, मृगतृष्णाजल, and शशशृङ्ग are "expressions most in use to signify things which do not exist" *vide Vairagya.* Misc. St. 20. प्रतिनिविष्ट०—*vide* note on St. 4. सिकतासु तैलम् and मृगतृष्णिकासु सलिलम्—we have given the ordinary meaning of these phrases in the translation. These, however, can be looked upon as compound phrases, the सु going with तैल and सलिल meaning 'Excellent oil could be extracted *from* sand, and one troubled with thirst could drink first class water *from off* the mirage'. This interpretation, perhaps, heightens the force of the arguments and preserves the प्रक्रम in the verse. The compounds in this case are to be dissolved as सिकतानां सुतैलम् and मृगतृष्णिकायाः सुसलिलम्. *Metre*—पृथ्वी. *vide* St. 4.

Trans.—A man may get even oil from sand by strenuous pressure; when oppressed by thirst he may drink water from the mirage; he may perchance even come across the horn of a hare in [his] wanderings; but he can never win the obstinate mind of a fool.

6. व्याल—This word means both a wild elephant and a serpent; व्यालो दुष्टगजे सर्पे *Medini.* The former is preferable as it heightens the beauty of the Alanâkra. Besides, a serpent is hardly heard of being tied by any thing, while an elephant is always secured by chains. *Cf.* न भवति बिसतन्तुर्वारणं वारणानाम्. *Ntii* 17. For a similar idea शब्दशास्त्रमनधीत्य यः पुमान्वक्तुमिच्छति वचः सभान्तरे बद्धुमिच्छति वने मदोत्कटं हस्तिनं कमलनालतन्तुना ॥ १ ॥ बालमृ०—बालं च तत् मृणालं च बा०—मृणालं; तस्य तन्तवः, तैः–बा०—मृ०—तन्तुभिः. रोद्धुम्—The Sanskrit Infinitive is formed by the addition of तुम् to the root and is used when one action is being done for another: thus it shows motive or purpose of an action and corresponds to the English 'Infinitive of purpose.' तुमुन्ण्वुलौ क्रियायां क्रियार्थायाम्. *Panini* III. iii. 10. It is also used with verbs meaning 'to be able, to be bold, to know, to be wearied, to strive, to get, to begin, to set about, to bear, to be pleased, to be,'* and also with the verbs meaning 'to wish' provided its agent be the same as that of the verb, although one action be not for another by शकधृषज्ञाग्लाघटरभलभक्रमसहार्हास्त्यर्थेषु तुमुन् *Panini* III. iv. 65. and समानकर्तृकेषु तुमुन् *Panini* III.

* *Vide* Apte's Guide § 176 and note thereon.

iii. 10. समुज्जृम्भते—(1st Conj. Atm.) Strives; endeavours. छेत्तुम्--*vide* note on रोद्धुम्. वज्रमणीन्—वज्रमणिः=A Diamond. वज्रोऽस्त्री हीरके पवौ. *Amar.* शिरिष०—'शिरीषस्य कुसुमम्', The Shiri'sha flower; known to be the most delicate and softest of flowers, तस्य प्रान्तः=प्रकृष्टोअन्तः extreme edge; तेन-शि०-प्रान्तेन. संनह्यते-नह् with सम् is *Atma.* when used in the sense of 'preparing', 'being ready for'; as युद्धाय संनह्यते. *M. Bha'shya.* रचयितुम्—*vide* note on रोद्धुम्. नेतुं वाञ्छति *vide* note on रोद्धुम् *supra.* पथि—The root नी takes two objects. It is optional with the speaker to put the अकथित or indirect object in the accusative or in its natural कारक case, which latter is done here. सुधा०—Com. K dissolves the compound as सुधां स्यन्दन्ते तच्छीलैः सु०-स्यन्दिभिः=अमृतस्राविभिः mellifluous. The root स्यन्द् (स्यन्दु प्रस्रवणे) is generally intransitive as " नदी वहति स्यन्दत इत्यर्थः" *Siddh. Kau.* However, Dhátupátha is not clear on the point of प्रस्रवणे being transitive or intransitive: we find the root used in the transitive sense in Bhattikavya "स्नेहमिव स्रवन्तीः"; therefore, in the present instance we must take स्यन्द् to be either transitive, or it must be looked upon as अन्तर्भावितण्यर्थ *i. e.* containing the causal force, or the phrase may be analysed in altogether a different manner as सुधा इव स्यन्दः अस्ति एषां तैः—सु०—स्यन्दिभिः. सूक्तैः=By good words. *Alankara*—मालानिदर्शना— × × निदर्शना ॥ अभवन्वस्तुसम्बंध उपमापरिकल्पकः ॥ १ ॥
× × अनेकोपमानयोगान्मालारूपाऽप्येषा ज्ञेया. *K. Pra.*
When a connection of impossible things implies a comparison it is called निदर्शना which becomes मालानिदर्शना " Garland of Illustrations" when the उपमानाs or 'things compared to' are numerous. In the present instance a connection is established between the उपमेय (thing to be compared) *viz* : सत्पथे खलनयनेच्छा and the उपमानाs (things to be compared to) *viz:* मृणालतन्तुभिः व्यालनिरोधनम्, शिरीषकुसुमप्रान्तेन वज्रमणिच्छेदनम्, and मधुबिन्दुना क्षाराम्बुधेः माधुर्यरचनम्. *Metre*—शार्दूलविक्रीडितम्. सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम्. The pause is after the 12th syllable.

Trans.—He who wishes to lead the wicked into the path of the virtuous by sweet persuasive language is like one who endeavours to curb a maddened elephant by means of tender lotus filaments, like one who tries to cut the diamond with the edge of (a petal of) the Shirísha flower, or like one who hopes to sweeten the salt waters of the ocean by means of a drop of honey.

7. स्वायत्तम्—स्वस्य आयत्तम्=Within one's own control. एकान्त०—एकान्त=Excessive, certain. तीव्रैकान्तनितान्तानि *Amar.* गुण=Advantage, efficacy; एकान्ताः गुणाः यस्मिन् तत्—ए०—गुणम्. For the use of एकान्त in the sense of 'certain', *cf.* एकान्तविध्वंसिषु मद्विधानां पिण्डेषु *Raghu* II. 57. छादनम्–

छाद्यते अनेन इति छादनम्=Cover. The affix ल्युट् (अन्) is added to roots in the sense of भाव, करण, and अधिकरण. 'करणाधिकरणयोश्च' *Pànini* III. iii. 117. विशेषतः—*vide* note on यत्नतः St. 5. सर्व०—सर्वं विदन्ति ते सर्वविदः= Knowing many subjects, well versed. विभूषणम्—*vide* note on छादन *supra.* अपण्डितानाम्—पण्डा=सदसद्विवेकवती बुद्धिः=intelligence, knowledge पण्डः षण्डे विधि स्त्री स्यात् *Medini.* पण्डा सन्जाता एषां ते पण्डिताः, न पण्डिताः अपण्डिताः, तेषां अपण्डितानाम्. "तदस्य सन्जातं तारकादिभ्य इतच्" *Pànini* V. ii. 36. *Metre*—इन्द्रवज्रा—स्यादिन्द्रवज्रा यदि तौ जगौगः Pause after the 5th syllable.

Trans.—The Creator has produced for ignorance, a cover which is within one's own control and which is certain in its efficacy. In the assembly of the well-versed, silence specially becomes the ornament of the ignorant.

8. किञ्चिज्ज्ञः—Knowing a little. Mr. Telang takes यदा किञ्चिज्ज्ञः equal to यदा अकिञ्चिज्ज्ञः to mark distinctly the contrast with the third line. There is hardly any necessity of doing so. The repetition of the किञ्चित् in that line by itself indicates a progress and therefore a continued addition to the stock of knowledge; *vide* note on किञ्चित् *infra.* We prefer किञ्चिज्ज्ञः for, there is a greater possibility of a man who knows only a little to be blinded by pride than for one who knows nothing. *Cf.* " A little learning is a dangerous thing." *Pope.* " उथळ पाण्याला खळाळी फार." and "ज्ञानलवदुर्विदग्धः" St. 3 *supra.* द्विप—द्वाभ्यां (मुखेन शुण्डया च) पिबतीति द्विपः. मद—The rut of an elephant; pride or arrogance. अवलिप्त—Proud. किञ्चि०. The repetition here of किञ्चित् shows continuous acquisition of knowledge. 'नित्यवीप्सयोः' *Pànini* VIII. i. 4 *i. e.* words are repeated when they are intended to show excessiveness, frequency, succession or continuity of actions or things. Some Commentators construe the last line as तदा मूर्खोऽस्मीति मम मनः अभवत्. This is far fetched. It has been taken by some as ज्वरे इव मे मदः व्यपगतः but this does not appear satisfactory; for we find the poet comparing मद to ज्वर in various places; *e. g.* क एष मदज्वरः *Vairàgya.* 23 and दर्पज्वरभरः St. 29 of the same. We would construe the line as तदा मूर्खोऽस्मीति (अवगत्या) ज्वर इव मे मदः व्यपगतः taking अवगत्या as 'understood' from the context. ज्वर इव मदः—Just as fever is not confined to any particular portion of the body but affects the whole of it, so also pride deranges the whole of the mental system. *Alankàra*—उपमा-उपमा यत्र सादृश्यलक्ष्मीरुल्लसति द्वयोः *i. e.* A comparison is one in which the beauty of similarity between the two objects of comparison sparkles out. In the first line there is पूर्णोपमा or complete comparison and in the last line there is लुप्तोपमा. *Metre*—

शिखरिणी—रसैरुद्रैश्छिन्ना यमनसभलागः शिखरिणी. The pause is after the 6th syllable.

Trans.—When I knew but a little, I was blinded by pride as an elephant is blinded by rut from excitement, and my mind was puffed up with the idea that I knew everything. When, however, I gradually gained knowledge through the contact of the wise I found I was a fool; and the pride, which had possessed me like fever, left me.

9. कृमि०—कृमीणां कुलैः चितम्. कुल—Swarm, cluster; चितं—Filled. लाला० - क्लिन्न—Moistened; covered with saliva. विगन्धि—Grammatically it ought to be विगन्धम् (विरुद्धः गन्धः यस्य तत् *Bahu:*). This is one of those forms which, though often met with in classic literature, are not easily reconcilable by grammar. As such they form knotty points for grammarians. The word as it stands in the text cannot be a Bahuvrihi compound because, गन्धस्येदुत्पूतिसुसुरभिभ्यः *Pani.* V. iv 135; गन्ध at the end of a Bahuvrihi compound becomes गन्धि when preceded by the words उत्, पूति, सु, सुरभि, *e. g.* उद्गन्धिः &c. The prefix वि is not included in the words enumerated above nor does it come under the Su'tras "उपमानाच्च", "अल्पाख्यायां" &c. We must, therefore, look upon the word विगन्धि to be merely an adjective formed from the word विगन्ध by the addition of the possessive suffix इन्, and ought to analyse it as विरुद्धः गन्धः विगन्धः, सोऽस्यास्तीति विगन्धि. This, too, is not quite satisfactory, because wherever the required sense of a phrase can be secured by a Bahuvrihi there is no necessity of adding affixes showing possession, 'न कर्मधारयान्मत्वर्थीयो बहुव्रीहिश्चेत्तदर्थप्रतिपत्तिकरः.' Mallinátha accounts for तुल्यगन्धि in *Raghu.* IV. 47 by looking upon it as an इन्नन्तबहुव्रीहि. जुगुप्सितम्—(*past par.* from the root गुप्)—Disgusting, abominable. Generally सन् (स्) is added to a root to convey the sense of desire with regard to the root-meaning, and the root is reduplicated before it. A few roots however such as गुप्, तिज् &c., do not take the सन् in the above sense but in some special meaning of the root itself, their desiderative base being formed by adding another सन्; thus गुप् takes सन् in the sense of censure and forms its primitive base जुगुप्स्. निरुपमरसम्-निर्गता उपमा यस्मात् सः निरुपमः, निरुपमः रसः यस्मिन् कर्मणि यथा भवति तथा नि०-रसम्; taken separately as an adverbial clause to खादन् meaning 'eats with unparalleled relish,' it makes a better sense (and no less than eight Mss. have it) than निरुपमरसप्रीत्या-निरामिषम्—without flesh, devoid of flesh. परिग्रह—the thing possessed, a possession. फल्गुता—Worthlessness. *Alankara*—अर्थान्तरन्यास—सामान्यं वा विशेषो वा तदन्येन समर्थ्यते ॥ यत्र सोऽर्थान्तरन्यासः साधर्म्येणेतरेण वा ॥ *K. Pra.* When a general or a particular statement is strengthend by its

opposite, either under a resemblance or its opposite, that is (termed) 'corroboration'. In this verse the callousness of a dog is supported by the general proposition of a low creature gloating over its possession of even an insignificant thing. *Metre*—हरिणी—नसमरसलाग षड्वेदैर्हयैर्हरिणी मता. The pause is after the 6th and then after the 4th syllable.

Trans.—A dog, even if he sees the lord of the Heavens (Indra) standing by him, hesitates not to devour with unparalleled relish and delight a human bone though it be destitute of flesh, full of clusters of vermin, emitting a loathsome stench, be disgusting, and covered with saliva. Verily a mean man gives no thought to the worthlessness of what he has come by.

10. शार्वम् (*adj:*)—शर्वस्येदम्—of Shiva. "ईश्वरः शर्व ईशानः शंकरः" *Amar.* पशु०—पशुपतिः—पशूनां जीवानां पतिः=Lord of the animal-world. The word पशु according to the Pashupatas means a soul. पशुपतेः शिरसः इति प०—शिरस्तः It is an *inde.* When तस् is added to nouns it gives them the sense of the Ablative and the phrase becomes an adverbial one; but phrases thus formed cannot be used with the root रुह् to grow and हा to abandon. This तस् should not be confounded with the तस् in यत्नतः St. 5 *supra*, which is सार्वविभक्तिक. क्षितिधरम्—धरतीति धरः, क्षित्याः धरः क्षि०-धरः and not क्षितिं धरतीति. Some Mss. read the first line शिरः शार्वं स्वर्गात्पतति शिरसस्तत्क्षितिधरम्. Here तत्क्षितिधरम्= सचाऽसौ क्षितिधरश्च, तम् *i. e.* 'to that well known mountain.' The force of तत् is not quite apparent and it breaks the symmetry of construction. An endeavour has been made by Krishna Shastree to take तत् equal to तस्मात् to go with शिरसः meaning 'from that head' but we are not aware of the use of तत् in the sense of तस्मात् as a pronoun in the Ablative case going with a noun in that case.

Whenever a gradual progress is indicated step by step, it is usual to repeat the word shewing the previous stage, or use its equivalent at the commencement of the next one. *Cf.* दारिद्र्याद्ध्रियमेति ह्रीपरिगतः सत्वात्परिभ्रश्यते निःसत्वः परिभूयते परिभवान्निर्वेदमापद्यते । निर्विण्णः शुचमेति शोकनिहतो बुद्ध्या परित्यज्यते निर्बुद्धिः क्षयमेत्यहो निधनता सर्वापदामास्पदम् ॥ *Mri.* I. A similar arrangement is followed in this Stanza. The reading adopted in the text therefore makes a better sense. महीध्रात्—महीं धारयतीति महीध्रः; मही+धृ—the affix क added under the rule कप्रकरणे मूलविभुजादिभ्यः उपसंख्यानम्. अधो०–This line is to be construed 'इयं गंगा अधोधः स्तोकं पदमुपगता' *i. e.* this Ganges has come to an insignificant position by going down lower and lower. This reading clearly indicates the gradual descent of the Ganges step by step, and conveys a more

vivid idea. The words उपरि, अधि, and अधस् are repeated to convey the sense of gradual continuous progress 'उपर्यध्यधसः सामीप्ये' *Pànini* VIII. i. 7. The reading अधो गङ्गा सेयं &c. can be construed as सा इयं गङ्गा अधः स्तोकं पदं उपगता 'that same Ganges has come down to such a low position.' स्तोकम्=Insignificant, or little. अथवा=It is no wonder. शतमुखः "applies literally to the fall of the river and to that of the man who is lost to all sense of right and wrong. It applies in the sense of 'a variety of ways.'" *Telang*. A full account of the passage of गङ्गा from the Heavens to the sea is given in the Rámáyana I. 35-45 "How Bhagiratha got the Ganges to Shiva's head, thence to the Himalaya, thence to the nether world, and how her waters sanctified the off-spring of Sagara is well-known." *Alankàra*—अर्थान्तरन्यास. (*Vide* St. 9), and also पर्याय. पर्यायो यदि पर्यायेणैकस्यानेकसंश्रयः *Kuwal*. The general proposition about the fall of a विवेकभ्रष्ट is strengthened by the particular one *viz.* the descent of the Ganges, and hence there is अर्थान्तरन्यास. There is पर्याय because the Stanza contains a narration of the Ganges resorting to several places. *Metre*—शिखरिणी. *Vide* St. 8 *supra*.

Trans.—The Ganges falls from Heaven on the head of Shiva, from the head of Shiva to the mountain, from that lofty mountain to the earth, and from thence to the ocean. Thus falling lower and lower has this river come to an insignificant position: what wonder, in a variety of ways comes about the fall of those who are lost to all sense of right or wrong.

11. वारयितुम्—For the use of the Infinitive with the root शक् see note on रोद्धुम् St. 6. हुतभुक्–हुतं भुङ्क्ते इति Fire. सूर्यातपः–सूर्यः=सरति आकाशे यद्वा सुवति कर्मणि लोकं प्रेरयति see *Sid: Kau* on *Pani*. III. i. 114. नाग=न गच्छतीति अगः; न अगः नागः यद्वा नगे भवः। नागेषु इन्द्रः श्रेष्ठः or an *upamita comp.* नागोऽयमिन्द्रः इव. निशितांकुश=A sharp hook. भेषजसंग्रहैः=By taking medicines in the right way. मन्त्रप्रयोग is the 'actual application' of spells and charms. शास्त्रविहितम्=Laid down by the Shástrás. We do not see the propriety of the word शास्त्र here. *Metre*—शार्दूलविक्रीडित. See St. 6.

Trans.—Fire can be quenched by water, the heat of the sun can be warded off by an umbrella, a wild elephant can be controlled by a sharp hook, a bull or a donkey by a cudgel; illness (can be got over) by taking medicines in the proper way, and poison can be eradicated by the use of various charms. A remedy has been ordained by the Shástrás for everything, but there is no medicine for a fool.

12. साहि०—Two interpretations are possible of this compound. सङ्गीतस्य कला सं० कला, साहित्यं च सं० कला च ताभ्यां विहीनः or साहित्यं च संगीतं च कलाश्च, ताभिः विहीनः (1) Devoid of literature and the art of music. (2) Devoid of literature, music and the arts. For Kalás *see* St. 101 *infra*. खादन्—*pre. part.* It is used here to show cause *i. e.* the means of existence; लक्षणहेत्वोः क्रियायाः *Pánini* III. iii. 126. जीवमानः—This must not be confounded with the *Atm. pre. part.* which is formed by the affix शानच् (आन), because जीव् is Parasmaipadi. This is a special form by the Su′tra ताच्छील्यवयोवचनशक्तिषु चानश्. *Panini* III. ii. 129. *i. e.* 'चानश्' (आन) is affixed to roots to indicate 'disposition or habit, a particular standard of age, or capacity to do a thing.' The present participle refers to present time, the form by the addition of the affix चानश् however is not restricted to any particular time, and the affix can be added to both *Pars.* and *Atm.* roots; while शानच् to only *Atm.* roots. भागधेयम्—भाग एव भागधेयम्=Lot; fortune. धेय is a Taddhit affix added to the nouns भाग, रूप, and नाम without making any change in the original meaning. *Metre*—उपजाति—स्यादिन्द्रवज्रा यदि तौ जगौ गः। उपेन्द्रवज्रा प्रथमे लघौ सा ॥ अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ॥१॥. *Alankara*—रूपक-विषय्यभेदताद्रूप्यरञ्जनं विषयस्य यत् ॥ रूपकं तत्त्रिधाधिक्यन्यूनत्वानुभयोक्तिभिः ॥ *Kuwal.* In the stanza the identity between man and beast is established by the word साक्षात् and the deficiency in the case of man is expressed by the phrase पुच्छविषाणहीनः hence the Alankára is न्यूनाभेदरूपक (one of the subdivisions of रूपक.)

Trans.—A person destitute of literature, music or the arts is a very beast except that he has no tail or horns. That such a one lives and that too without eating grass is the good fortune of the beasts.

13. विद्या–विदन्ति अनया इति विद्या (व्याकरणमीमांसादिः)=Learning; *see* St. 101 *infra*. ज्ञान=Knowledge. शील=Good conduct, virtuous career. शीलं स्वभावे सद्वृत्ते *Amar.* Stanzas 49 and 109 *infra* may be referred to in connection with the sense in which Bhartrihari uses the word शील. Mr. Telang remarks that the wordis very common in Buddhistic literature. धर्म=Duty. For detailed enumeration शील and धर्म see *Budaha.* Canto III. मर्त्यलोके is to be construed with चरन्ति. भारभूताः—Three different meanings of this phrase are possible owing to the numerous senses in which the word भूत can be used. (1) भारभूताः--भाराः भूताः भारभूताः (सुप्सुप् समास). Who have become burden to the earth *Cf.* प्रत्यर्थिभूतामपि तां समाधेः *Kumar.* I. 59. and see Mallinath's commentary thereon. (2) भारैः भूताः (समाः) who are like burden to the earth. (3) भाराणां भूताः (उचिताः) भार भूताः fit for burden. भूतं × × ×

त्रिषूचिते ॥ प्राप्ते वृत्ते समे सत्ये *Medini.* मनुष्यरूपेण—The instrumental is used here to show identity. मृगाः=Beasts. मृगः पशौ कुरङ्गे च *Medini.* The reading न चापि शीलं though met with in only a few Mss., is preferable because it obviates the necessity of finding a distinction between विद्या and ज्ञान and that of supplying the indeclinable न before ज्ञान. *Alankàra*—रूपक--तद्रूपकमभेदोय उपमानोपमेययोः *K. Pra.* Metaphor is that in which there is identity between the thing compared and the thing compared to. In this Stanza there is identity between beast and man. *See* St. 12. *Metre*—उपजाति—*Vide* St. 12 *supra.*

Trans.—Those who have neither learning nor penance, nor liberality, nor knowledge, nor good conduct, nor virtue, nor the observance of duties, pass their life in this world of mortals like beasts in human form, and are mere encumbrances to the earth.

14. वरम्—Some look upon this word as a noun always in the neuter gender meaning मनाक्प्रिय. 'देवाद्वृते वरः श्रेष्ठे त्रिषु क्लीबं मनाक्प्रिये.' *Amar.* Others look upon it as an indeclinable मनागिष्टे वरं क्लीबं केचिदाहुस्तदव्ययं.' *Medini.* वरं with न generally followed by च, तु or पुनः is used in the sense of '*better than,*' '*better-but not,*' to express preference, वरं being used with the clause containing the thing preferred, and the न च &c. with the clause containing the thing to which the first thing is referred.'' *Apte.* पर्वं०—दुर्गम्=A difficult place; a place difficult to be passed through; दुःखेन गच्छति अत्र. When the Upsargas सु, and दुर् are prefixed to the root गम् it takes in the sense of अधिकरण (place) the affix ड (अ) before which the अम् of the root is dropped. सुदुरोरधिकरणे *Vârtik* on *Pani* III. ii. 48. भ्रान्तम्—par: abs: noun. *Cf.* 'गतं तिरश्चीनमनूरुसारथेः' *Magha* I. 2. Participial abstract nouns which are formed from roots by the affix त are in the neuter gender. It may be mentioned that the past participle formed by the addition of त to the root may be used as a noun, verb, or an adjective. *Cf.* अवसितं हसितं प्रसितं मुदा विलसितं ह्रासितं स्मरभासितं ॥ न समदाः प्रमदा हतसंमदाः पुरहितं विहितं न समीहितम् ॥ १ ॥ *Bhatti* V. 6. वनचरैः—वने चरन्तीति वनेचराः or वनचराः. The former is the more usual form. तत्पुरुषे कृति बहुलम्. *Pani.* VI. iii. 14. *Metre*—अनुष्टुप्. *vide* St. 1.

Trans.—Better to roam with the dwellers in woods in difficult mountain defiles than to live in the mansions of the Lord of the gods (Indra) in company of a fool.

15. शास्त्रो०—शास्त्रेण उपस्कृताः (polished) शब्दाः, तैः सुन्दरा गीः येषां ते, शा०—गिराः. उपस्कृत past parti. from कृ with उप०=अलंकृत Beautified, ornamented. The augment सुट् (स्) comes in according to the Sutra उपात्प्रतियत्नवैकृतवाक्याध्याहारेषु च (चात् भूषणे समवायेच) *Pani.* VI. i. 139. स्

is inserted between उप and कृ when these senses are to be implied; as also in the senses already given [in the preceeding Sutras] and therefore, उपस्कृता कन्या अलंकृता इत्यर्थः or also as in उपस्कृतं ब्रूते वाक्याध्याहारेण ब्रूते see *Siddha. Kau.* शिष्यo—शिष्येभ्यः प्रदेयः आगमः येषां ते. It is better to take प्रदेय in the sense of प्रदातुं योग्यः 'fit to be imparted' instead of दत्त 'given' as taken by Ramarshi (Telang's notes). आगम=Learning. कवयः=Learned men. संख्यावान् पण्डितः कविः *Amar.* जाड्य—dulness, inability to appreciate merits. हि=Because, since. कुपरीक्षकाः=Bad examiners; कुत्सिताः परीक्षकाः कुपरीक्षकाः. "कुगतिप्रादयः" *Pánini* II. ii. 18. The particle कु is always compounded with a noun to impart to it the sense of कुत्सित or deprecation. ईश्वरः= Powerful, respected or rich. जगन्मान्यः समर्थो वा *Cf. Vairagya* St. 59 for the use of this word in the sense of the rich कुत्स्याः, *Pot: Par:* from the root कुत्स् to despise. अर्घ=Value. मूल्ये पूजाविधावर्घः *Amar.* The use of यस्य in the second line is peculiar. We do not meet with the use of the pronoun यत् without its correlative तत् although the latter is often met with singly. The last line is to be construed यैः मणयः अर्घतः पातिताः ते कुपरीक्षकाः कुत्स्याः स्युः, न मणयः. *Alankara*—विरोधाभास with दृष्टान्त. आभासत्वे विरोधस्य विरोधाभास इष्यते ॥ चेद्बिम्बप्रतिबिम्बत्वं दृष्टान्तस्तदलंकृतिः॥ *Kuwal.* In the Stanza the semblance of incongruity (विरोधाभास), is indicated by saying that poets are rich although not possessed of wealth; and the incongruity is reconciled by the double meaning of the word ईश्वर. Likewise दृष्टान्त or exemplification arises in consequence of the reflective representation of जाड्य and कुत्स्यता. *Metre*—शार्दूलविक्रीडित. *See* St. 6.

Trans.—When learned men of celebrity, whose speech adorned with words polished by the Shástrás (grammar &c.), and whose learning is fit to be imparted to pupils, have to live in poverty in the kingdom of a prince, then that betrays the folly of the ruler, for the learned are respected even without wealth. If jewels are priced lower than their due worth the blame attaches to the incompetent examiners and not to the jewels.

16. गोचरम्—गावः (इन्द्रियाणि) चरन्ति अस्मिन् (*see Páni.* III. iii. 119)= The range wherein the organs of senses have their working. गोचरा इन्द्रियार्थाश्च *Amar.* किमपि-अपि when affixed to किं sometimes gives it the sense of indescribable. शं=A particle meaning happiness, welfare. पुष्णाति=Promotes, imparts. प्रतिपाद्यमान=Being imparted, प्रतिपादनं तु दाने प्रतिपत्तौ प्रबोधने *Medini.* कल्पान्त—कल्प=Universal destruction. संवर्तः प्रलयः कल्पः क्षयः कल्पान्त इत्यपि *Amar.* Mr. Telang takes the phrase to

mean literally 'end of a Kalpa' but it appears to be used more in its figurative sense instead of an exact period. निधन=Destruction. विद्या=Learning, knowledge. According to Hindu theory the knowledge acquired in one birth passes on to the next, विद्याकुलजन्मधूरिव जहाति नो जन्मजन्मापि. तान्प्रति—प्रति governs the accusative. मान=Pride, high sense of one's own greatness. उज्झत—*Impa.* of उज्झ् (6th Conj: Pars:) to give up. Construe भो नृपाः तान्प्रति मानमुज्झत. The reading of the text as well as the one at the foot सर्वेदाह्यर्थिभ्यः &c. are more or less defective. The first has no अपि or its equivalent and therefore falls short in the probable force of expression. In the second the construction is involved and far-fetched. *Alanka'ra*—विरोधाभास; *see* Stanza 15. This Alankàra arises in the Stanza in consequence of the mention of the apparent incongruity in the increase of the stock of knowledge notwithstanding its being freely given; the incongruity, however, is reconciled by the inherent nature of learning. *Metre*—शार्दूलविक्रीडित. *Vide* St. 6.

Trans.—Oh Kings! cast off your pride before those who possess the secret treasure of wisdom—a treasure which comes not within the scope of the thief, which always imparts indescribable happiness, which largely increases even though constantly given to those who desire it and which is not destroyed even at the time of universal destruction. Who can compete with such persons ?

17. अधि०—परमार्थ=Philosophical knowledge, true knowledge. अधिगतः परमार्थः यैः तान्, अ०—परमार्थान्. पण्डितान्—*see* St 7. मावमंस्थाः—मा—The augment of the aorist of a verb is usually cut off after the particle मा. In the 1st and 3rd persons the forms with the augment thus cut off acquire the sense of *that* with *may* or *might* and in the 2nd person the forms get the sense of the Imperative. अवमंस्थाः—Imp. 2nd per: sing: of the Aorist of मन् with अव (to disregard) with the augment cut off. लघु—This is to be construed with तृणमिव, and the phrase is to be लघुतृणमिव लक्ष्मीः. Some construe *it* as तृणमिव लघुलक्ष्मीः but *it* is grammatically faulty. The first too, is not quite free from defect inasmuch as लघु which expresses the common property does not agree in gender with both the objects whose common property it expresses; this, however, is not as great a fault as the former. Some commentators construe तृणमिव with मावमंस्थाः but it interferes with the Alankára in the Stanza. संरुणद्धि—3rd person sing. of the present of रुध् with सं. अभि०—अभिनवश्चासौ मदश्च, तस्य लेखा, तया श्यामानि गण्डस्थलानि येषाम्. वारणम्=The means of restraining; *see* St. 7. वारणानाम्—वारण=an elephant; मतङ्गजो गजो नागः कुञ्जरो वारणः करी *Amar.*

Alanka'ra—प्रतिवस्तूपमा– वाक्ययोरेकसामान्ये प्रतिवस्तूपमा मता. *Kuwal.* The trait of not being brought under restraint by insignificant objects which is common to the उपमान and उपमेय is expressed by separate phrases in the stanza, hence the Alankára is प्रतिवस्तूपमा. *Metre*—मालिनी. ननमयययुतेयं मालिनी भोगिलोकैः Pause after the 8th syllable.

Trans—Despise not wise men who have acquired philosophical knowledge. The worthless lucre, which to them is as insignificant as a blade of grass, does not tie them down. The filament of a lotus-stalk is no restrainer to elephants whose temples are blackened with the streaks of fresh rut.

18. अम्भो०—अम्भोजिनीनां वनं तस्मिन् निवासः तस्य विलासः तम्. नितरां (*Indecli:*) नि+तराम्=Excessively. It may be construed either with हन्ति or कुपितः though the latter is to be preferred. "तर and तम when suffixed to verbs and indeclinables forming adverbs assume the forms of तराम् and तमाम् *e. g.* पचतितराम्, उच्चैस्तराम् &c." *Ka'le.* न तु=But not. दुग्ध०—दुग्धं च जलं च तयोर्भेदः तस्य, विधिः तस्मिन्. वैदग्ध्यकीर्तिः=Fame about skill. अपहर्तुं न समर्थः—The Sutra पर्याप्तिवचनेष्वलमर्थेषु *Pani.* III iv, 66 authorises the use of the Infinitive with words meaning 'sufficient, able, proficient, &c.' *Cf.* अहमप्यसमर्थः श्रोतुम् *Ka'dam.* The idea of the peculiar skill of the swan to separate milk from water is very common in Sanskrit literature. Com:—आस्वादितं भवद्भिर्यद्रुणि तद्दृष्टमन्यथा ॥ पीतं पयो राजहंसैर्वारि तैर्दूरमुज्झितम् ॥ १ ॥ *Pan: Pra: Bhana:* नीरक्षीरविवेके हंसालस्यं त्वमेव कुरुषे चेत् ॥ विश्वेऽस्मिन्नधुनान्यः कुलव्रतं पालयिष्यति कः ॥ १ ॥ *Bha. Vilas. Metre*—वसन्ततिलका *See St.* 2.

Trans.—Highly irritated Bramhá can destroy for the swan the enjoyment of residing in beds of lotuses, but he can not deprive him of his fame about the natural skill of separating milk from water.

19. केयूराः=के बाहुशिखरे यौतीति केयूरः an armlet. कुसुमम्—Singular used for the class 'जात्यभिप्रायेण एकवचनम्'. मूर्धजाः—मूर्धनि जाताः hair on head. संस्कृता=Polished. Malli. explains this word in Kumar I. 28 by व्याकरणजन्या शुद्धिः here the sense is stronger. The insertion of स् between सं and कृ is according to the Sutra सम्परिभ्यां करोतौ भूषणे *Pani.* VI. i. 137. *Metre*—शार्दूलविक्रीडित. *See* Stanza 6.

Trans.—Neither do bracelets, nor necklaces brilliant like the moon, nor, bathings nor annointing (of perfumes), nor flowers, nor decorated hair, become ornaments to a man; but it is polished speech alone which adorns him. Adornments are, for a fact destructible; but the one of eloquence is an everlasting ornament.

20. नाम=Verily. प्रच्छन्न०—प्रच्छन्नं च तत् गुप्तं च Concealed and protected. भोगकरी=Cause or source of enjoyment, (from भोग + कृ). The root कृ takes the affix ट (अ) when it denotes a cause, natural habit, or favourableness; as यशस्करः, श्राद्धकरः, वचनकरः according to the Su'tra कृञो हेतुताच्छील्यानुलोम्येषु *Pani.* III. ii. 20. The feminine of these words is formed by the addition of ई. यशःसु०—यशश्च सुखं च य०—सुखे, ते करोति तच्छीला यशःसुखकरी. This is formed in the same manner as भोगकरी. गुरूणां गुरुः=The greatest of the great. गुरुः may be taken as a noun and then there remains no necessity of taking it in the feminine as done by Mr. Telang; since predicative substantives need not necessarily be in the same gender as that of the subject; *mark* विद्या बन्धुजनः, विद्या अधिकं रूपं in the stanza itself. राजसुपूजिता—This can be taken either as a compound with its two members राज and सुपूजिता, or two separate words as राजसु and पूजिता meaning 'worshipped among kings.' This however cannot be said to make an elegant sense. Moreover, पूजित is a past passive participle; as such it may be used in the past or present sense. It ought to be taken in the latter to convey the general statement of the learned being respected in all times by princes. In this sense the locative is inadmissible since past participles used in the sense of the present govern the genitive, क्तस्य च वर्तमाने *Pani* II. iii. 67, making राज्ञां पूजितः but such is not the phrase of the text. The only course then is to dissolve the compound as राजभिः सुष्ठु पूजिता रा०—पूजिता taking पूजित in the past sense. राजपूजितः इत्यादौ तु भूते क्तान्तेन सह तृतीयान्तस्य समासः *S. Kaumudi.* न तु—This has a greater force than न हि. *Metre*—शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—Learning, indeed, imparts high splendour to a man; it is a valuable treasure which is (always) concealed and well-guarded, it is the means of securing glory and ease, it is the greatest of the great, it is a kinsman in travelling through foreign lands, and is the supreme divinity. Learning is highly honoured by kings and not wealth. A man without learning is but a brute.

21. क्षान्तिः=Patience. कवचेन किं=What need of an armour. 'क्षमाशस्त्रं करे यस्य दुर्जनः किं करिष्यति'. The reading वचनेन किं means 'what use of (soothing) words (from others) if a man (is gifted) with patience.' It is interpreted by some 'what effect of words from bad people if one is gifted with patience.' The reading adopted by us is smoother and makes a better sense. किं—Words like किं, कार्यं, अर्थः &c., expressing use or need govern the instrumental of that which is used or needed and the genitive of the user. क्रोध—Sanskrit writers look upon anger as one of the six enemies of man.

"नास्ति क्रोधसमो रिपुः." ज्ञातिः=Relatives. These have always been a source of trouble in this world; "दायादाः सहजारयः". सुहृत्=A friend or a good heart; स्वान्तं हृन्मानसं मनः *Amara*. The word हृदय becomes हृत् after सु or दुर् when the sense is 'friend' or 'foe', see *Pani*. V. iiii. 150. दिव्यौषध=A medicine of divine or wonderful potency. व्याधितस्यार्थहीनस्य देशान्तरगतस्य च ॥ नरस्य शोकदग्धस्य सुहृद्दर्शनमौषधम्. The phrase in the verse can be interpreted in two ways: (1) If a man has a good friend he needs no medicine of potent virtue. (2) A man with a tranquil heart dose not stand in need of medicine. The importance of peace of mind is well known. किमु—किम्+उ has the same sense as किम्. अनवद्या—Flawless; न वद्या अनवद्या. वद्य is *pot. part.* of वद् to speak. The forms resulting from the indeclinable न with the root वद् by the addition of the affix य are अनुद्य and अवद्य; the former conveys a general meaning 'that which ought not to be spoken' while the latter (अवद्य) has a deprecatory sense 'that which is not fit to be spoken.' अवद्यपण्यवर्या गर्ह्यपणितव्यानिरोधेषु *Pani*. III. i. 101; *e. g.* अवद्यं पापम्, अनुद्यं गुरुनाम. व्रीडा—Generally we find this word used in the sense of modesty as an ornament in the case of the fair sex; but here it appears to have been used by the poet to express 'sense of shame' in undertaking a bad work; see St. 110. सुकविता &c. Bhartrihari has evinced a high prediliction in favour of poetry in several places. In this connection *see* Kávya Prakásha 'काव्यं × × × सद्यः परनिर्वृतये (भवति)—सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं विगलितवेद्यान्तरमानन्दं (ददाति). *Alanka'ra*—प्रतीप—आक्षेप उपमानस्य प्रतीपं *K. Pra*. In the Stanza the उपमानाs कवच, अरि, अनल &c. are condemned since the उपमेयाs क्षान्ति, क्रोध , and ज्ञाति &c. are considered quite capable of serving the purpose of the उपमानाs. *Metre*—शार्दूलविक्रीडित; *see* St. 6.

Trans.—If man has patience what need has he of an armour, if he has anger what other enemy need he fear. If he has relatives what need of any fire, if he has a true friend what use has he of medicines of potent virtue; if there be bad people about him why should he fear serpents; if he has flawless learning what worth are riches to him, if he has sense of shame what other ornament does he require; if he has good poems what pleasure can he have from a kingdom.

22. दाक्षिण्य=Indulgence. स्वजने—The word जन is often used in Sanskrit to represent the class; *Cf.* अनियन्त्रणानुयोगो नाम तपस्विजनः *Shaku*. नय=Politic behaviour. शाठ्य=Deceit, deception; hence, caution in dealing with rogues. परजन=stranger as opposed to स्वजन. परिजन=attendant. Mr. Telang has विद्वज्जनेप्यार्जवम् where अपि has no force.

Had it been in the last clause or had there been any opposite idea expressed, there would have been some propriety in it. As it is, there is only a continuous narration of how one should behave with different people. आर्जवम्=straightforwardness ऋजोर्भावः आर्जवम्. धूर्तता=Shrewdness. तेष्वेo=On them rests the लोकस्थितिः=*lit:* existence of the world, hence, preservation of social order. *Metre*—शार्दूलविक्रीडित, *see* Stanza 6.

Trans.—Indulgence towards one's own people, kindness to strangers, caution with respect to the wicked, love for the good, politic behaviour with kings, straightforwardness in dealings with the learned, bravery with enemies, forbearence towards elders, shrewdness with regard to the fair sex; those who are versed in these and the like arts are the persons on whom rests the preservation of social order.

23. दिशति=Gives, imparts, directs. अपाकरोति=Removes. वाचि सत्यं सिञ्चति is, as Mr. Telang remarks, a curious phrase. For an idea parallel to that of the Stanza compare the following. दूरीकरोति कुमतिं विमलीकरोति चेतश्चिरंतनमघं चुलुकीकरोति ॥ भूतेषु किं च करुणां बहुलीकरोति संगः सतां किमु न मंगलमातनोति ॥ *Bha'mi.* 1. 122. *Alanka'ra*—कारकदीपक—सैव क्रियासु बह्वीषु कारकस्येति दीपकम् *K. Pra.* The Alankára of the stanza is कारकदीपक, because the subject-noun सत्संगतिः is mentioned only once in connection with many verbs *viz:* हरति, सिञ्चति &c. *Metre*—वसन्ततिलका; *see* Stanza 2.

Trans.—Say, what does not the company of the good do to men—it removes the dulness of the intellect, instils veracity in their speech, directs them to the loftiness of self-respect, removes sinful tendencies, purifies the mind and spreads their fame in all directions.

24. जयन्ति=(They) prosper; glory (to them). सुकृतिनः=शोभनं कृतं (काव्यरूपं कर्म रससाधनरूपं च) अस्ति एषां ते—Skilful workers (1) in the art of poetry (2) in the preparations of mercury. रसo—रस=(1) Sentiment; (2) Mercury. Hence रससिद्धाः=(1) Perfect in the *rasâs* or sentiments, masters of style, capable of ruling the passions and feelings of men. (2) Possessors of the elixir of life. रस is looked upon as the soul of poetry; वाक्यं रसात्मकं काव्यं *Sa'hitya Darp.* The *rasas* are शृङ्गारहास्यकरुणरौद्रवीरभयानकाः ॥ बीभत्सोऽद्भुत इत्यष्टौ रसाः शान्तस्तथा मतः. Sanskrit works on medicine have given great importance to mercury; एकोऽसौ रसराजः शरीरमजरामरं कुरुते *Rasaratna'kara.* The compound can be dissolved in two ways:—(1) सिद्धाः रसाः येषां ते—Those who are masters of sentiments; सिद्धः रसः येषां ते—Those who have skilfully manipulated mercury. In this the word सिद्ध

becomes the last member of the compound, the phrase being considered as one of the आहिताग्नि class. (2) रसेषु सिद्धाः–Proficient in style; रसे सिद्धाः–Proficient in (the preparations of) mercury. The words सिद्ध, शुष्क, पक्व and बन्ध form the locative Tatpurusha; सिद्धशुष्कपक्वबन्धैश्च *Panini* II. i. 41. यशःकाये—यशः एव कायः तस्मिन्; *Cf.* यशःशरीरे भव मे दयालुः *Raghu.* II. 57. जरा०—जरा च मरणं च ताभ्यां जातं जरामरणजं. The root जन् takes the form ज according to the Sutra पञ्चम्यामजातौ *Panini* III. ii. 98. *Alanka'ra*—श्लेष–श्लेषः स वाक्य एकस्मिन् यत्रानेकार्थता भवेत् *K. Pra.* In this Stanza the words सुकृतिनः, रससिद्धाः &c. have more than one sense, hence there is श्लेष. *Metre*—अनुष्टुप्, *see* Stanza 1.

Trans.—Poets who are endowed with a mastery in their art and who are therefore perfect in the exposition of sentiments in their compositions, do prosper. There is no fear of decrepitude or death to the form (body) of their fame as in the case of those skilful persons who have acquired the knowledge of the manipulation of mercury.

25. प्रसा०—उद्गतं मुखं यस्य असौ उन्मुखः one whose face is turned up. प्रसादस्य उन्मुखः=Ready to confer a favour. स्निग्धं—This word is used in various senses in Sanskrit. Here it means 'affectionate.' निष्क्लेश०–क्लेशस्य लेशः क्ले०–लेशः, निर्गतः क्ले०–लेशः यस्मात् तत् निष्क्लेशलेशं. In Mr. Telang's text we find the *Visarga* of निर् retained, but it is not correct, since Visarga preceded by इ or उ and not belonging to a termination is changed to ष् when followed by a hard consonant of the guttaral or labial class. इदुदुपधस्य चाप्रत्ययस्य *Panini* VIII. iii. 41. विद्या०—विद्यया अवदातं *i. e.* purified by learning; अवदातः सिते पीते शुद्धे *Amar.* विष्टप०—विष्टप=world, विष्टपं भुवनं जगत् *Amar.* हारिन्= Destroyer. विष्टपस्य कष्टं हरति तच्छीलः वि० क० हारी=one who destroys the troubles of the world. विष्टपहारिणि इष्टदहरौ is the reading in Telang's text which can be explained by taking हारिन्=attractive, hence वि०हारिन्=Joy of the world and इष्टदहरि=Hari who gives the desired objects. विष्टपहारिन् has been explained by some commentators as विष्टपं हरति उद्धरति सः and by a few others as स्वर्गवासी or स्वर्गसंतोषकारी. Neither of these appears satisfactory. The use of a separate adjective referring to the last member of a compound is not a very usual construction and is considered defective by rhetoricians. Similarly the use of हरति in the sense of उद्धरति is, if at all, quite uncommon. विष्टप is not known to mean स्वर्ग the synonym for it being त्रिविष्टप. *Alanka'ra*—तुल्ययोगिता—नियतानां सकृद्धर्मः सा पुनस्तुल्ययोगिता *K. Pra.* Here the common property 'acquisition' is mentioned only once in connexion with सच्चरितसुत &c. which being the matters in hand

(नियत=प्राकरिणक) are described as the result of Hari's favour. *Metre*—शार्दूलविक्रीडित; *see* Stanza. 6.

Trans.—A well-conducted son, a devoted wife, a liberal master, a loving friend, an honest servant, a mind free from even the least anxiety, a handsome form, abiding riches, a mouth purified by learning—all these can be gained by a man when Hari the destroyer of the troubles of the world is pleased.

26. संयमः—Restraint over the mind. काले—At the proper time. प्राणा०—प्राणानां आघातः (destruction of lives) तस्मात्. शक्त्या=According to one's power. युव०—जनः=Collection or class; *see* St. 22 *supra.* मूकभाव =Silence. युवतीनां जनः, तस्य कथाः, तासु मूकभावः. परेषां goes with युवतिजन. In the ordinary course of compounds the phrase ought to have been परयुवतिजन &c., but instances like परेषां युवतिजन are not rare in classic literature; they are permissible like the phrase देवदत्तस्य गुरुकुलम्; 'सापेक्षत्वेऽपि गमकत्वात् समासः.' *Cf.* अनिर्वर्णनीयं परकलत्रं नाम *Sha.* V. युवति is the *femi.* of युवन् by *Pani.* IV. i. 77. तृष्णा०—तृष्णायाः स्रोतः, तस्य विभङ्गः; *see* St. 45. *Vaira'*. सामान्यः—Common (to all Shástrás) सह मानेन वर्तते समानः। ततः स्वार्थे ष्यञ् *see* Vártika on *Pani.* V. i. 124. अनु०—न उपहतः विधिः यस्य सः=Whose regulations are unobjected. *Metre*—स्रग्धरा. म्रभ्नयानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयं ॥ The pause is after each of the 7th syllable.

Trans.—Abstinence from destroying life, restraint in depriving others of their wealth, speaking the truth, timely liberality according to one's power, not even gossiping about the young ladies of others, checking the stream of covetuousness, reverence for elders, compassion towards all creatures—this is the universal path to happiness violating no rules or ordinances of any Shástras.

27. विरमन्ति—रम् is *Atmanepadi* but preceded by the prepositions वि, आ, परि, it becomes *Parasmaipadi.* The propriety of the reading of the text is self-evident. This Stanza is met with in Vishákhadatta's Mudrárákshasa, Act II. *Metre*—वसन्ततिलका; *see* Stanza 2.

Trans.—Weak-minded men do not begin anything at all through fear of difficulties, mediocres begin a work but abandon it no sooner obstacles come in their way; but strong-minded persons though repeatedly hindered by difficulties do not give up what they have once begun.

28. The position of the first two lines has been changed from that in Mr. Telang's edition and the system of about six Mss. has been adopted in our text, because तु has no force and appears to be redun-

dant. सुहृत्=One having a good heart, a noble-minded person. (हृन्मानसं मनः *Amar*) शोभनं हृत् यस्य and not शोभनं हृदयं यस्य (which is equal to सुहृत् a friend) by the rule सुहृद्दुर्हृदौ मित्रामित्रयोः *Panini* V. iv 150. There is a greater propriety in taking सुहृत् to signify 'a noble-minded person' as opposed to असन्तः than to take it in its restricted sense 'a friend.' कृशधन=One with slender means, in reduced circumstances. न्याय्या—न्यायादनपेता=Not swerving from the right path; धर्मपथ्यर्थन्यायादनपेते *Panini* IV. iiii. 92. The words धर्म &c. take the affix यत् in the sense of अनपेत=not swerved from. असुकरं—सुष्ठु क्रियते तत् सुकरं, न सुकरं असुकरं. The affix खल् (अ) is added to any root with इषत्, दुर् or सु prefixed to it, when the idea of ease or difficulty is present. ईषद्दुःसुषुकृच्छ्राकृच्छ्रार्थेषु खल् *Panini* III. iii. 126. विपद्युच्चैःस्था=To live in a dignified manner in misfortune. पदमनु—पदं अनु + वि + धा=To follow the footsteps. उद्दिष्टं=उपदिष्टं advised, laid down. असि०—असेर्धारा इव व्रतम्=A vow (a course) as difficult as walking on the edge of a sword; *i. e.* the vow of performing the most difficult things and of withstanding the most powerful temptations. यत्रैकशयनस्थापि प्रमदा नोपभुज्यते ॥ असिधाराव्रतं नाम वदन्ति मुनिपुङ्गवाः ॥ इदं चासिधाराचंक्रमणतुल्यत्वादसिधारव्रतमित्युक्तं *Mallinath* on Raghu XIII. 67; also *vide* St. 64 *infra.* *Metre*- शिखरिणी, *see* Stanza 8.

Trans.—Not supplicating evil men, not begging even of a noble-minded person when he is in reduced circumstances, regard for a just mode of behaviour, incapability of putting one's hand to a dirty work even at the risk of life, living in a dignified manner in misfortune, and following the foot-steps of the great: by whom has this course difficult as the walking on the edge of a sword been advised to the good ?

29. क्षुत्क्षाम—क्षाम *past parti*: of क्षै to waste away. क्षुधा क्षामः क्षुत्क्षामः Emaciated by hunger. शिथिलप्रायः—प्रायेण शिथिलः शि०—प्रायः "प्रायो बाहुल्यतुल्ययोः" *Medini.* प्राय generally coming as the last member of a compound should be rendered by 'mostly, almost'. विप०—विपन्ना (नष्टा) दीधितिः (तेजः) यस्य सः. प्राणेषु—The word प्राण in the sense of 'life' is used in the plural; पुंसि भूम्न्यसवः प्राणाः *Amar.* मत्तेभे०—मत्तानां इभानां इन्द्रः म० भेन्द्रः, विभिन्नौ च तौ कुम्भौ च वि०-कुम्भौ; मत्तेभेन्द्रस्य वि०—कुम्भौ तयोः कवलः (mouthful) तस्य ग्रासः (swallowing), तस्मिन् एका (अद्वितीया) बद्धा स्पृहा येन सः. Prof. Gole dissolves the compound मत्तः इभेन्द्रः तस्य विभिन्नौ कुम्भौ तयोः कवलाः तेषां ग्रासः तस्मिन् एकस्मिन् केवले बद्धा स्पृहा येन सः= Who has set his heart upon devouring nothing but mouthfuls from the wounded temples of powerful intoxicated elephants. मान०—

मानेन महान्तः, तेषाम् अग्रेसरः—अग्रं अग्रेण, अग्रे वा सरतीति अग्रेसरः. The word अग्र takes the form अग्रे before the root सृ under the Su'tra पुरोऽग्रतोऽग्रेषु सर्तेः *Panini* ii. 18. Rare instances of अग्रसर are met with in literature. केसरिन्—केसरः अस्यातीति. केसर is the correct form when signifying the mane of a lion and not केशर which means the filament of a flower. *Alankara*—अप्रस्तुतप्रशंसा—अप्रस्तुतप्रशंसा या सा सैव प्रस्तुतायश्रा *K. Pra.* There is अप्रस्तुतप्रशंसा in the Stanza because the description of a man of self-respect which is the matter in hand is implied by the description of the nature of the lion which is not the matter in hand. *Metre*—शार्दूलविक्रीडित; *see* St. 6.

Trans—The lion, the foremost among the proud, has unparalleled eagerness for swallowing a mouthful out of the temples broken by himself of a great intoxicated elephant; does he—although emaciated by hunger, weakened by old age, almost exhausted and come to a miserable plight, with all his vigour gone, and even on the verge of death—ever feed upon withered grass ?

30. स्वल्पस्ना०—स्नायवश्च वसा च स्ना०-वसं (Samâhar Dwandwa) तस्य अवशेषः स्ना० व० शेषः; स्वल्पः स्ना० व० शेषः यस्मिन् तत् स्व०-शेषं, स्व०--शेषं च तत् मलिनं च स्व० स्ना० मलिनं. अस्थिकं—अल्पं अस्थि=अस्थिकं. The suffix क is added to nouns to impart a dimunitive sense. It is also used to convey a deprecatory sense कुत्सितं अस्थि=अस्थिकं. Mr. Telang has स्वल्पं अस्थि गोः. We do not see any beauty in that reading which makes a special mention of the bone of a cow; the reading अस्थिकं does away with the necessity of taking स्वल्प as an adjective to अस्थि. Moreover स्वल्प with स्नायु०-शेष imparts a greater force to the sentiment. श्वा--nom: sing: of the irregular word श्वन् a dog. क्षुधा०—क्षुधायाः शान्तिः तस्यै. *Mark* the idiomatic use of the dative. Generally we find क्षुध् instead of क्षुधा in literature though the latter is permissible according to Bháguri who says that even words ending in consonants may take the feminine affix टाप् (आ), while Pánini allows it only in the case of words ending in अ. ' वष्टिभागुरिरल्लोपमवाप्योरुपसर्गयोः ॥ आपं चैव हलन्तानां यथा वाचा निशा दिशा'. *Cf.* क्षुत्क्षाम St. 29 *supra* and St. 84 *infra*. सिंहः—हिनस्तीति सिंहः a word of the पृषोदरादि class ' सिंहो वर्णविपर्ययात् ' *Sid: Kau.* कृच्छ्रगतः—कृच्छ्रं गतः a Dvitiyá Tatpuru. A noun in the accusative case is compounded with the words श्रित, अतीत, पतित &c. द्वितीया-श्रितातीतपतितगतात्यस्तप्राप्तापन्नैः *Panini* II. i. 34. सत्वा०—according to one's character; see *Malli.* on Raghu VI. 21. सत्व=Disposition, character, strength. सत्वं गुणे पिशाचादौ बले द्रव्यस्वभावयोः *Medini.* *Alank'ara*—अर्थान्त-

रन्यास; *see* Stanza 9. Here the particular characteristic of the lion is confirmed by the general statement of one's conduct according to his nature. *Metre*—शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—A dog rejoices over a little bone destitute of flesh and filthy with small remains of tendons and fat on it, though it does not appease his hunger. The lion rejects a jackal even though he may have come under his paw and kills an elephant. Each one sets his desire on an object according to his inborn nature although he may be in distress.

31. चरणा०—चरणयोः अवपातः=falling at the feet. पिण्डद्–*lit.* one who gives a ball, hence 'giver of food;' *see* Misc: Stanza 8 *infra.* Some word as पुरस्तात् or पुरतः should be supplied after पिण्डदस्य. पुङ्गव—Primarily it means an ox, but secondarily at the end of a compound it signifies 'chief, best, pre-eminent of a class'; स्युरुत्तरपदे व्याघ्रपुङ्गवर्षभकुञ्जराः ॥ सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थगोचराः *Amar.* धीरम्—with patience. चाटुशतैः=By numerous coaxing words; 'चटु चाटु प्रिये वाक्ये' *Amar. Alanka'ra*—स्वभावोक्ति—स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् *K. Pra.* In this Stanza the description of the characteristic action and posture of the dog and the elephant are described. *Metre*—वसन्ततिलका; *see* Stanza 2.

Trans.—The dog falls down at the feet of one who gives him food, wags his tail, and prostrating himself on the ground shows his (upturned) mouth and belly to him; but the lordly elephant, on the other hand, calmly looks on and eats his food only when entreated with various flattering words.

32. परिव०—परिवर्तते तच्छीलः (revolving), तस्मिन् संसारे=In this world. "The allusion is to the ever recurring birth and death in this world. पुनरपि जननं पुनरपि मरणं पुनरपि जननीजठरे शयनम् are familiar verses to the same effect" *Telang.* को वा—The interrogative pronoun किं and its derivatives are used idiomatically with the indeclinables वा, नाम, इव, नु, to give emphasis to the question and may be translated by 'who indeed, possibly' &c. *Gole.* Mr. Telang seems to take the phrase 'who indeed being dead is not born again.' We also construe it in the same manner and differ from Mr. Kale who construes it thus 'who is not born and who is not dead'. समुन्नति elation, rise. *Metre*—अनुष्टुप्. *see* St. 1.

Trans.—Who, indeed, that is once dead in this revolving world is not born again? But that man is born by whose birth his family attains to dignity.

33. स्तबक=Cluster, bunch. द्वयी=(*fem.* of द्वय) two-fold. The umerals take the affix तयप् (तय) to denote a partitive sense, which ccording to *Pa'ni.* V. ii. 42,43 in the case of द्वि and त्रि is optionally hanged into अयच् (अय) and the ending ई dropped, giving the orms द्वितय or द्वय, त्रितय or त्रय. मनस्विन्=High-minded, प्रशस्तं मनः स्ति अस्य. Words ending in अस् and the words माया, मेधा, and स्रज् ike विन् in the sense of possessive affixes which indicate greatness, eprecation, praise &c. भूमनिन्दाप्रशंसासु नित्ययोगेऽतिशायने ॥ संबन्धेऽस्तिविवक्षायां भवन्ति मतुबादयः॥१॥ *S. Kau.* "The idea of placing flowers and arlands on the head is common in Sanskrit literature". Even at is day both sexes are seen using flowers on the head in Mysore and ereabouts. The reading द्वे गती &c., only indicates a course without y effort; and means 'there are two courses, while द्वयी वृत्तिः conveys e idea of a certain amount of determination on the part of the gh-minded. Likewise it is preferable to have मनस्वी the उपमेय in e singular, as it is in juxtaposition to स्तबक the उपमान, which is in e singular. शीर्यते in the present tense conveys the sense of a neral proposition and is therefore to be preferred to the potential rm of the verb. Some such verb as शोभते must be supplied after र्ध्नि. Stanza 104 *infra*, is the same as this one with a slight variaon in the wording. For a similar idea compare 'नैसर्गिकी सुरभिणः ुमस्य सिद्धा मूर्ध्नि स्थितिर्न चरणैरवताडनानि' *Uttara* विशीर्येत—*lit.* lies down, nce, retires (into). *Alanka'ra*—उपमा. All the conditions required r this Alankára are found expressed in this Stanza; कुसुमस्तबक is e उपमान 'the thing compared to', and मनस्वी is the उपमेय 'the thing mpared' being on the head or withering away in the woods is the mmon property, and इव is the word conveying the sense of comrison. *Metre*—अनुष्टुप्—*see* Stanza 1.

Trans.—The position of the high-minded is twofold as in the se of a bunch of flowers, either to be on the head of the people, or wither away in a forest.

34. बृह०—बृहस्पति (from बृहत् speech and पति lord. The substitum of स् for त् of बृहत् and तत् before पति and कर respectively is by e Vártika on *Pani.* VI. i. 157); प्रभृतिः (आदिः) येषां ते. सम्भाविताः= eld in high esteem. पञ्च०—पञ्च वा षड् वा च पञ्चषाः This is Bahuvrihi, ययया व्ययासन्नादूराधिकसंख्याः संख्येये *Panini* II. ii. 25; a compound of an declinable, a numeral, or the words आसन्न, अदूर or अधिक with a meral is a Bahuvrihi. In the formation of such compounds the final wel or the final consonant with the preceding vowel of the latter meral is dropped and अ added on, द्वौ वा त्रयो वा द्वित्राः. तान् प्रति—*See*

St. 16 *supra.* विशेष०—विशेषे (शत्रुविशेषे) विक्रमः–Valour with regard to an extraordinary enemy. विशेष is generally used as a noun; some instances are found where it is an adjective; *e. g.* असीद्विशेषा फलपुष्पवृद्धिः *Raghu.* II. 14. Taken as an adjective here it means 'unusual valour' and the compound is to be dissolved विशिष्यते इति विशेषः, or (2) विगतः शेषः यस्य with nothing remaining; hence, complete; विशेषश्चासौ विक्रमश्च विशेषविक्रमः, तस्मिन् रुचिः यस्य. वैरायते—वैरं करोति denomi. from the nominal base वैर enmity. The affix क्यङ् (य) is added to the nominal bases शब्द, वैर &c. in the sense of doing or making, and the nominal verbs so derived are conjugated in the *Atmanepadi;* शब्दवैरकलहाभ्रकण्वमेघेभ्यः करणे *Pa'nini* III. i. 17. भास्वर=Shining. पर्वणि=on the day of conjunction or of full moon. भ्रातः–Voc: Sing: of भ्रातृ; not literally but a mere term of endearment. Some Mss. read भ्रान्तः which is interpreted as "insensate." On this construction, however, "an अपि or some word of like import would seem to be necessary." भ्रान्तः might also mean, भ्रमणं कुर्वन् 'having revolved', the affix त being added to the root भ्रम् in the active sense by *Pani.* III. iv. 72. शीर्षा०—शीर्षं अवशेषः यस्य सः शीर्षावशेषः, न शीर्षावशेषः अ०-शेषः, अ०—शेषः शीर्षावशेषत्वेन संपन्नः कृतः शी०—शे कृतः. Some Mss: have शीर्षावशेषाकृतिः which may be dissolved as शीर्षमेव अवशेषः यस्याः सा शीर्षावशेषा, शी०—शेषा आकृतिः यस्य सः. The mythological incident referred to in this Stanza will be found in the 8th Skandha of Bhágwata as well as in the Matsya Purana. The deities obtained Amrit by churning the ocean. By a strategem Ráhu gained admission into their assembly and drank some of the Amrit. The sun and the moon discovered the theft and reported it to Vishnu who cut off Ráhu's head. On this account an animosity has been established between the two planets—the sun and the moon—and the demon Ráhu who is supposed to periodically swallow them. *Alanka'ra*–अप्रस्तुतप्रशंसा *see* Stanza 29. Here the description of Ráhu's conduct which is not the matter in hand leads to the implication of the disposition of a wicked person which is the matter in hand. *Metre*– शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—There are some five or six planets (besides the sun and the moon) with Brihaspati at their head, who are held in esteem: Ráhu desirous of figuring in special valour does not show enmity towards any of them. The Lord of the demons (Ráhu) though he has nothing left him of his form but his head, devours at conjunction and opposition only the splendid ruler of the day and the lord of the night. Mark this, oh ! brother.

35. भुवन०—The number of Bhuwanas is either three as in the familiar expression त्रिभुवन, or fourteen; *see Vaira'.* 23. Here the poet

seems to have used the word in a limited sense. The phrase means 'the different regions of the world'. फणा०—फणा एव फलकं The flat surface formed by the hoods, (see *Matsya Pu:*) तस्मिन् स्थितां. कमठ०= By the lord of the tortoises. मध्येपृष्ठम्—पृष्ठस्य मध्ये मध्येपृष्ठम्. (An Avyayibháva compound). The words पारे and मध्ये optionally form the Avyayibháva compound with a noun in the genitive and are placed first with the final अ changed to ए; as पारेगङ्गम् or मध्येगङ्गम् &c. पारे मध्ये षष्ठ्या वा *Pani.* II. i. 18. क्रोडाधीनम्—क्रोडे अधि इति क्रोडाधीनम् (Loc: Tatpurusha)=on the breast of the ocean. अधि takes the form अधीन when it is the last member of a compound अध्युत्तरपदात्खः. "न ना क्रोडं भुजान्तरम्" *Amar.* अनादरात्—Easily, without difficulty. The ocean seems to take very little notice of the huge body of the tortoise. See *Matsya Pu.* अहह=Oh, what wonder; अहहेत्यद्भुते खेदे *Amar.* "The point of the Stanza is that each of the great personages mentioned does some remarkable act, and yet each later one outdoes each preceding one." *Telang.* *Alankára*—अर्थान्तरन्यास; *see* Stanza 9. Here the general proposition with regard to the magnanimity of the doings of the great is confirmed by the description of the ocean easily holding the king of the tortoises on his breast. *Metre*—हरिणी; *see* Stanza 9.

Trans.—The Shesha bears the several regions of the world on the flat of his hoods, he is constantly borne by the king of the tortoises on his back who, in his turn, is again held without difficulty by the ocean on his breast. Ah! boundless is the brilliancy of the performances of the great.

36. वरम्—*See* note St. 14 *supra.* समद०-मदेन सहितः समदः, समदश्चासौ मघवांश्च स०—मघवा, स०—मघोना मुक्तं च तत् कुलिशं च स०—कुलिशं, तस्य प्रहारैः. The word मघवन् is also found as मघवत् see Sidd: Kau: on *Pani.* VI. iv. 128. उद्गच्छ०—दहनस्य उद्गाराः द०—द्गाराः, बहुलाश्च ते द०—द्गाराश्च ब०-द०—द्गाराः; उद्गच्छन्तश्च ते ब०—द०—द्गाराश्च, तैः गुरुभिः, उद्गच्छ०—गुरुभिः. तुषाराद्रेः=of the mountain of snow *i. e.* Himálaya. His son is called Maináka. *Read* असूत सा नागवधूपभोग्यं मैनाकमम्भोनिधिबद्धसख्यम् ॥ क्रुद्धेऽपि पक्षच्छिदि वृत्रशत्राववेद-नाज्ञं कुलिशक्षतानाम् *Kumar* I. 20. अहह=Alas. क्लेश०—क्लेशेन विवशः overwhelmed by calamities. संपातः=Falling and thereby secreting oneself. पयसां पतिः=The ocean. उचितः is more or less redundant with the construction. वरं--न च; the signification, as remarked by Telang, being implied in the construction itself. For the allusion in the stanza see Ramáyana Sundar Kánda. प्रत्युवाच हनूमन्तं वाक्यज्ञो वाक्यकोविदम् ॥ पक्षवन्तः पुरा शैला बभूवुः शीघ्रगामिनः ॥४०॥ व्रजन्ति स्म दिशः सर्वा गरुडानिलरंहसः ॥ तत-स्तेषु प्रयातेषु देवसङ्घाः सहस्रशः ॥ ४१ ॥ भूतानि च भयं जग्मुस्तेषां पतनशङ्कया ॥ ततः क्रुद्धः सहस्राक्षः पर्वतानां सहस्रशः ॥४२॥ पक्षांश्चिच्छेद वज्रेण तत्र तत्र शतक्रतुः ॥ स मामुपागतः

क्रुद्धो वज्रमुद्यम्य देवराट् ॥ ४३ ॥ ततोऽहं सहसा क्षिप्तः पवनेन महात्मना ॥ अस्मिंल्लवण-तोये च विक्षिप्तो वानरर्षभ ॥ ४४ ॥ गुप्तपक्षः समर्थश्च तव पित्राऽभिरक्षितः ॥ तदा गिरीणां सर्वेषां छिद्यमानान्महात्मना ॥ ॥ ४५ ॥ पक्षान्दृष्ट्वा महेन्द्रेण प्रविष्टोऽहं महार्णवम् ॥ सोऽहमिन्द्रभयात्तात प्रविष्टो वरुणालयन् ॥

Ms. V1 has प्राणच्छेदः in place of पक्षच्छेदः and explains it मैनाकस्य पितरि हिमाचले क्लेशविह्वले सति कुलिशप्रहारैः प्राणच्छेदो जीवनाशो वरम्. *Metre*—शिखरिणी; *see* Stanza 8.

Trans.—Better for the son of the Himálaya to have allowed his wings to be cut off by the proud Indra by strokes of his thunderbolt which became unbearable on account of their emitting huge masses of flame; but alas! his throwing himself in the waters of the ocean and seeking refuge there was improper when his father was overwhelmed by calamity.

37. यत्=As, inasmuch as. पादैः=By the rays; allegorically, by the feet. This double sense is found used in literature in several places. तेजस्वी—Of extraordinary lustre; possessing great valour. The suffix विन् shows 'excess' अस्मायामेधास्रजो विनिः *Pa'ni.* V.ii.121 इनकान्तः=Sun-stone तत्=Therefore. निकृति=Insult or injury. In the reading विकृति, the meaning is the same but it requires straining. कथं सहते—The present is used in the sense of the potential. For a similar idea *Cf.* न तेजस्तेजस्वी प्रसृतमपरेषां प्रसहते स तस्य स्वो भावः प्रकृतिनियतत्वादकृतकः ॥ मयूखैरश्रान्तं तपति यदि देवो दिनकरः किमाग्नेयग्रावा निकृत इव तेजांसि वमति ॥ १ ॥ *Uttar:* VI. *Alankara*—दृष्टान्त. *see* Stanza 15. There is a reflective representation of प्रज्वलन and असहन, hence this Alankara. *Metre*—आर्या. *See* Stanza 3.

Trans.—The sun-stone though lifeless acquires burning heat when touched by the rays of the sun: how then should a spirited man bear an injury inflicted by another?

38. सिंहः—हिनस्तीति सिंहः The word belongs to the पृषोदर class. भवेद्वर्णागमाद्धंसः सिंहो वर्णविपर्ययात् ॥ गूढात्मावर्णविकृतेर्वर्णनाशात्पृषोदरम् ॥ *S. Kau.* मद०-प्रशस्ताः कपोलाः कपोलभित्तयः, मदेन मलिनाः कपोलभित्तयः येषां, तेषु म०-म०-क०-भित्तिषु is a Karmadhàraya compound by the Sutra प्रशंसावचनैश्च *Panini* II. i. 66. मतल्लिकोद्घमिश्राः स्युः प्रकाण्डस्थलभित्तयः *Gan: Maho:* All these words at the end of a compound signify pre-eminence of the preceding noun. The compound can also be dissolved as a genitive Tatpurusha कपोलानां भित्तयः where भित्ति means 'a region.' भित्तिः प्रदेशे कुड्ये च *Vishwa.* According to the first view कपोलभित्तयः='large temples' and in the second it means 'the sides of the temples.' For the flow of the rut see *Pa'laka'pya* करात्कटाभ्यां मेढ्राच्च नेत्राभ्यां च मदस्रुतिः *Cf.* निर्धौतदानामलगण्ड-

भित्तिर्न्यः सरित्तो गज उन्ममज्ज *Raghu.* V. 43. हेतुः=Cause. *Alanka'ra*—अर्थान्तरन्यास; *see* Stanza 9. Here the particular proposition of a young lion pouncing upon an elephant is strengthened by the general one that spirit does not depend on age. *Metre*—आर्या. *See* Stanza 3.

Trans.—The lion though young, attacks elephants whose large temples are blackened with rut: such is the natural disposition of the vigorous; spirit does not certainly depend upon age.

39. रसातल=One of the seven regions under the earth which are अतल, वितल, सुतल, रसातल, तलातल, महातल and पाताल. Verbs implying motion govern the accusative. गच्छतु—The reading गच्छताम् is incorrect because गम् is *Parasmai.* शील=Virtuous conduct, शीलं स्वभावे सद्वृत्ते *Amar.* This is a word of very wide import and conveys the idea of moral rectitude. It appears to be one of Bhartrihari's favourite words; *vide* Stanzas 13, 42, 82, 109 and Misc. 18 and 19. Com. V1 explains शील by ब्रह्मचर्यलक्षणम् which does not seem to be correct. अभिजन=Noble birth. This word has been rendered by commentators by स्वजन, परिजन, &c., but "as all other things enumerated are qualities residing in an individual, that meaning, if allowable elsewhere, is not admissible here." *Telang.* अर्थ=Wealth. तृण०—तृणस्य लवः तेन प्रायाः(तुल्याः) तृ०-ल०-प्रायाः=like a blade of grass, like a piece of straw. प्रायो बाहुल्यतुल्ययोः *Medini.* *Alanka'ra*—काव्यलिङ्ग—समर्थनीयस्यार्थस्य काव्यलिङ्गम् समर्थनम् *Kuwala.* In this Stanza the phrase तैनैकेन &c. constitutes the reason for desiring wealth only regardless of जाति &c., and therefore it is काव्यलिङ्गम्. *Metre*—शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—Let our caste go to the lower regions, our virtues may go still lower, our conduct may fall [as it were] from a precipice, our noble birth may be consumed by fire, a thunderbolt may suddenly strike our bravery—our enemy; wealth alone should be ours; (for) without that one all virtues are like a blade of grass.

40. तानि, तत् , सा—The pronoun तद् generally with एव expressed or implied is used by itself without its correlative यद् in the sense of very, same, celebrated, or well-known &c. प्रक्रान्तप्रसिद्धानुभूतार्थविषयतच्छब्दोयच्छब्दापादानं नापेक्षते *K. Pra.* बुद्धिरप्र०=Sharp intellect, "a head which is at home in every subject." *Telang.* अप्रतिहत=Unrepulsed. अर्थो०—Without the warmth of wealth. Construe अर्थोष्मणा विरहितस्तु स एव पुरुषः क्षणेन अन्यः भवतीत्येतद्विचित्रम्. *Metre*—वसन्ततिलका; *see* Stanza 2.

Trans.—All the organs are the same, action the same, sharp intellect the same, speech the same; a man, though he is the same,

becomes quite a different person the moment he is deprived of the warmth of wealth: this is indeed wonderful.

41. पण्डित—*See* note in Stanza 7. श्रुतवान्=Learned in the Shástrás; श्रुतमाकर्णिते शास्त्रे *Medini*. *Alanka'ra*—काव्यलिङ्ग *see* Stanza 39. In this stanza the phrase सर्वेगुणाः काञ्चनमाश्रयन्ति explains the reason why a person having wealth is considered कुलीन, पण्डित, &c. *Metre*—उपजाति; *see* Stanza 12.

Trans.—He who possesses wealth is well-born, is wise, is looked upon as learned in the Shastras, and is (considered) an appreciator of merits, he alone is eloquent and handsome. All qualifica tions attach themselves to gold.

42. दौर्मन्त्र्यात्=दुष्टो मन्त्री यस्य सः दुर्मन्त्री, दुर्मन्त्रिणः भावः दौर्मन्त्र्यम्, तस्मात्. सङ्ग=Attachment to worldly objects. There does not appear to be any propriety in taking the word in its restricted sense. विप्रः—This word in ordinary language conveys the idea—a Bráhman, but it is something more. "जन्मना ब्राह्मणो ज्ञेयः संस्कारैर्द्विज उच्यते । विद्यया याति विप्रत्वं त्रिभिः श्रोत्रिय उच्यते ॥. कुतनयः—तनोति कुलमिति तनयः, कुत्सितः तनयः कुतनयः. खलोपासना is serving a wicked person. अनय=a conduct which is not straight, impolitic conduct. शील—*see* note in Stanza 13 and 39. अनवेक्षण=Want of supervision. अपि—has no force here. अप्रणय=Indifference, want of affection. त्यागप्र०—त्यागे प्रमादः तस्मात्=By carelessness or indiscretion in giving. The reading त्यागात् प्रमादा breaks the symmetry, since this is the only place where two causes are given for one result. The construction प्रमादात् यः त्यागः तस्मात् may perhaps preserve the symmetry but it is an involved one. *Alanka'ra*—तुल्ययोगिता (*see* Stanza 25) since नृपति, यति &c., which are the matters in hand have a common verb विनश्यति. *Metre*—शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—A king is ruined through evil counsel, an ascetic by attachment to worldly objects, a child by being fondled, a Brahman by neglecting study, a family by an ill-behaved son, virtuous life by associating with the wicked. Descency is lost by wine, agriculture by want of supervision, affection by being in travels, friendship by indifference.

43. "The language of this Stanza is" as Mr. Telang remarks "much condensed." In the second line the word वित्तम् must be taken understood as the object of ददाति and भुङ्क्ते; and वित्तस्य must be supplied from the first line. Construe यः वित्तं न ददाति, न भुङ्क्ते तस्य (पुरुषस्य) वित्तस्य तृतीया गतिर्भवति. *Metre*—आर्या. *See* Stanza 3.

Translation—Giving, enjoying, and loss, are the three courses by which wealth is diminished. The third one is open to the wealth of him who neither gives nor enjoys it.

44. शाणो०—Ground or cut on a polishing-stone. हेति०—हेतिभिः निहतः=Wounded by weapons. मदक्षीणः—मदेन क्षीणः. श्यान०—श्यान *past par*: of the root श्यै to become dry, to go &c. श्यानानि (शुष्काणि) पुलिनानि यासां ताः; compare शनैः श्यानीभूताः सितजलधरच्छेदपुलिनाः *Mudra.* III. 7. कला०—कला एव शेषः यस्य सः कलाशेषः. Sanskrit poets have spoken in high terms of admiration about the कलाशेषश्चन्द्रः in several places. 'प्रणमन्त्यनपायमुत्थितं प्रतिपच्चन्द्रमिव प्रजा नृपम्' *Kirata.* II. 11. 'पर्यायपीतस्य सुरैर्हिमांशोः कलाक्षयः श्लाघ्यतरो हि वृद्धेः' *Raghu.* V. 16. The mythological account of the manner in which the digits of the moon gradually disappear will be seen from the following:—प्रथमां पिबते वन्हिर्द्वितीयां पिबते रविः ॥ विश्वेदेवास्तृतीयां तु चतुर्थीं सलिलाधिपः ॥ पञ्चमीं तु वषट्कारः षष्ठीं पिबति वासवः ॥ सप्तमीमृषयो दिव्या अष्टमीमज एकपात् ॥ नवमीं कृष्णपक्षस्य यमः प्राश्नाति वै कलां ॥ दशमीं पिबते वायुः पिबत्येकादशीमुमा ॥ द्वादशीं पितरः सर्वे समं प्राश्नन्ति भागशः ॥ त्रयोदशीं धनाध्यक्षः कुबेरः पिबते कलाम् ॥ चतुर्दशीं पशुपतिः पञ्चदशीं प्रजापतिः ॥. तनिम्ना=By slenderness. तनिमन् is an abstract noun from तनु. The words पृथु, मृदु, महत्, पटु, तनु, लघु &c. take the suffix इमनिच् (इमन्) optionally to form abstract nouns; as प्रथिमा or पार्थवम्, म्रदिमा or मार्दवम् &c. पृथ्वादिभ्य इमनिज्वा *Pani.* V. i. 122. *Alanka'ra*—दीपक—सकृद्वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम् *K. Pra.* The common property शोभा *i. e.* beauty is mentioned only once with regard to जनाः which is the matter in hand and मणि, समरविजयी &c., which are not the matters in hand *Metre*—शिखरिणी. *See* Stanza 8.

Trans.—A jewel cut on a polishing-stone, a conqueror wounded by weapons, an elephant weakened by passion, rivers with their sandy banks laid bare in autumn, the moon slendered into a crescent, a young damsel become languid through enjoyment: all these appear beautiful by their slenderness : same is the case with persons whose wealth has been diminished by being given to the needy.

45. परिक्षीणः-In reduced circumstances. कश्चित् *see* note on काचित् Stanza 2. प्रसृतये—प्रसृति=Handful; पाणिर्निकुब्जः प्रसृतिः *Amar.* hence by लक्षणा what is contained therein. The root स्पृह् governs the dative of the person or the thing desired. स्पृहेरीप्सितः *Pani.* I. iv. 36. संपूर्णः as opposed to परिक्षीणः. कलयति=Considers. तृणसमाम्—तृणेन समाम्. अतः=Hence. अनैका०—न एकान्तं अनैकान्तं, तस्य भावः अनैकान्त्यं= व्यभिचारः. Variability, uncertainty. गुरुल०—गुरुश्च लघुश्च, तयोः भावः तया. अर्थेषु=पदार्थेषु. In objects. अवस्था=The state of life. प्रथयति=पृथूनि

करोति (Denominative from पृथु) makes great. The last two lines of the Stanza are intricate and have been variously explained. Some take अत: with अनैकान्त्यात् but it is better to take it as showing an illative relation of the previous statement with what follows. धनिनां अर्थेषु अनैकान्त्यात् अवस्था एव गुरुलघुतया वस्तूनि प्रथयति च संकोचयति च is a construction adopted by some, where अर्थ is taken to mean 'wealth'; but we would prefer to take the word in its general and wider sense पदार्थ, and construe धनिनां with अवस्था and गुरुलघुतया with अनैकान्त्यात्, the meaning of the instrumental being प्रयोज्यत्व *i. e.* गुरुलघुताप्रयोज्यं यदनैकान्त्यं तस्मात्. In taking गुरुलघुतया with प्रथयति &c. the construction becomes an involved one and the यथासंख्य अन्वय of the compound phrase गुरु०—तया with two separate verbs प्रथयति and संकोचयति is also not free from fault. Taking all these points into consideration we would construe the lines as अत:, अर्थेषु गुरुलघुतया अनैकान्त्यात् धनिनां अवस्था (परिक्षीणावस्था संपूर्णावस्था च) वस्तूनि प्रथयति च संकोचयति च. Mr. Telang's translation of these two lines coincides with our construction except the interpretation of अत:. *Metre*—शिखरिणी; *see* Stanza 8.

Trans.—An impoverished person longs for a handful of barley, but when, after a time, he has got it full he counts the world as straw; hence, there is variability with regard to the greatness and smallness attached to things in consequence of which (it is to be inferred) that it is the condition of the rich which makes things big or small.

46. दुधु०-*Desi.* of दुह् which although a root taking two objects is used here with only one object. तेन is here in the sense of तर्हि. अद्य—The propriety of this word in the Stanza is not clear, except in the wider sense 'now, at present'. पुषाण—*Imper. 2nd per. Sing.* of पुष्. नानाफलै: फलति is a curious phrase. *Alanka'ra*—उपमा. The continuity of comparison in the Stanza has not been preserved throughout. *Metre*—वसन्ततिलका; *see* Stanza 2.

Trans—Oh King! If thou desirest to milk this cow in the form of the earth *i. e.* to enjoy the world, then take care of the subjects who are like a calf. If they (the calf) be constantly well-looked after the soil will yield various fruits like the creeper of plenty.

47. हिंस्र—Murderous, cruel. From हिंस् with र suffix added in the sense of the suffix ताच्छील्य by *Pani.* III. ii. 147. अर्थपरा=अर्थ एव परं यस्या: सा=Covetuous. वदान्या=Liberal. नित्य०—नित्यं व्यय: यस्यां सा. प्रचु०—प्रचुर: नित्यं धनागम: यस्यां=In which there is a continuous and plentiful acquisition of wealth. It is preferable to take नित्य as an adverb. *Alanka'ra*—उपमा. *Metre*—वसन्ततिलका.

Trans.—Now false now true; now with harsh now with agreeable words, now cruel now merciful; at one time covetuous at another liberal; either always squandering money or continuously heaping it together—such is the policy of kings like a courtezan who has manifold appearances.

48. आज्ञा=Authority, power to command. "निदेशः शासनं च सः ॥ शिष्टिश्चाज्ञा" *Amar. See* Stanza 103 *infra.* येषां—The genetive is used in the sense of simple relation according to the *sutra* षष्ठी शेषे *Pani* II. iii. 50. गुणाः=Good things. कोऽर्थः *see* note on किम् in Stanza 21. The reading सज्जनानाम् would, in these days, be more agreeable. Rámarshi considers the word ब्राह्मण here including 'all people' by उपलक्षण. पार्थिवोपाश्रय—Taking shelter with a king *i. e.* becoming a king's favourite. *Metre*—शालिनी—शालिन्युक्ता म्तौ गतौ गोऽब्धिलोकैः The pause is after the 4th syllable.

Trans.—Authority, fame, the guarding of Brâmhans, liberality, enjoyment, protection of friends: what profit is there to those who serve kings if they have not gained these six blessings?

49. निज०—भालमेव पट्टः भालपट्टः, निजे भालपट्टे लिखितं स्तोकं—A little. मरु०=म्रियन्तेऽस्मिन् भूतानि (जलाभावात्) इति मरुः=Waterless tract, a desert. In these days Maru is the tract known as Mârwâd in which there are large areas extending over miles without a drop of water where mirages are seen during the hot season. नितरां—*see* note on Stanza 18. मेरौ=On the mountain of gold. मेरुः सुमेरुर्हेमाद्रीः रत्नसानुः सुरालयः *Amar.* "The mount Meru, which is formed of gold and jewels is according to the geography of the Purânas the central point of the earth round which the whole firmament of stars is supposed to revolve." *Kale.* तत्—तस्मात्, therefore. कृपणां वृत्तिः=Humiliating conduct. मा कृथाः—*see* note on मात्रमंस्थाः Stanza 17. तुल्यं=Equal, same. *Alankára*—काव्यलिंङ्ग because the phrase कूपे पश्य &c., constitutes the reason for धीरो भव &c. *Metre*—शार्दूलविक्रीडित. *see* Stanza 6.

Trans.—The quantity of wealth written on the forehead by fate whether it be little or much, is gained for a fact in a desert and no more even on mount Meru. Be patient, therefore, and do not uselessly adopt a humiliating conduct towards the rich. Mark! a jar takes up the same quantity of water whether it be from the well or the ocean.

50. गोचरः—*see* note, Stanza 16. कार्पण्योक्तिः=Humiliating words. *Cf.* दीनं वचः in next Stanza. The reading adopted by us preserves 'sequence of voice.' It is a popular belief that the water fallen on the

earth is not congenial to the Chátaka; "धरणीपतितं तोयं चातकानां रुजाकरं" *Raghu* V. 17; and that he depends for drink on the clouds from where he gets only a few drops of water. For the same idea see the next Stanza and Misc: Stanza. 11. *Alanka'ra.*—अप्रस्तुतप्रशंसा. *Metre*—अनुष्टुप्.

Trans.—Who does not know thee, oh cloud! as the only support of the Chátaka. Why, Oh most beneficient cloud! dost thou wait for our cry of misery.

51. साव०—सावधानं च तत् मनश्च, तेन—Attentively. क्षणं—*accu: of time.* कालाध्वनोरत्यन्तसंयोगे *Pani.* II iii. 5. एतादृशाः=such; may refer to चातकाधार in the above Stanza. नैता०—न विवक्षितसदृशाः=मनोरथपूरकाः not such (as fulfill one's desires). यं यं—तस्य तस्य—For the repetition *see* note on किञ्चित् Stanza 8. *supra.* पुरतः governs the genitive. *Alanka'ra*—अप्रस्तुतप्रशंसा. *Metre*—शार्दूलविक्रीडित.

Trans.—Ah! friend Chátaka! listen attentively for a moment to what I say. There are no doubt numerous clouds in the sky, but all are not such as you expect them to be. Some wet the earth by their showers, while others make a useless noise; do not utter humiliating words before every one that you may chance to meet.

52. अकारण०—कारणेन विग्रहः का०—विग्रहः न का०—वि० अका०—विग्रहः परधने परयोषिति &c., are instances of विषयसप्तमी; *see* note on मयि Sta. 2. दुरा०—दुष्टः आत्मा (स्वभावः) येषां ते दुरात्मानः, तेषां. इदम्—The subjects अकरुणत्वं, अ०-विग्रहः, स्पृहा &c., are in opposition to the pronoun इदम् with which the predicate agrees. *Metre*—द्रुतविलम्बित—द्रुतविलम्बितमाह नभौ भरौ. Pause after every 4th syllable.

Trans.—Cruelty, causeless quarrels, desire for another's wife or wealth, envy of the good or of one's own relatives. This is the natural characteristic of the wicked.

53. Mr. Telang observes that this Stanza is attributed to Chánakya. *Alanka'ra*—दृष्टान्त *see* Stanza 15. There is a reflective representation between the उपमेय statement दुर्जनः परिहर्तव्यः &c. and the उपमान statement मणि०-सर्पः &c.

Trans.—An evil man though he be adorned with learning should be avoided. Is a serpent though adorned with the 'serpent-stone' not dangerous ?

54. The language of this Stanza is condensed; दुर्जनैः has to be taken as the subject in each of the several clauses. Construe ह्रीमति यः (ह्रीरूपः) गुणः सः दुर्जनैः जाड्यमिति गण्यते &c; ह्रीमति—ह्रीः (लज्जा) अस्ति अस्येति ह्रीमान्, तस्मिन्. व्रतरुचौ=व्रते रुचिः यस्य, तस्मिन्=In one who likes

rigid vows. कैतवम्—कितवस्य भावः=Shrewdness. निर्घृणता—(घृणा= compassion)=Hard-heartedness, cruelty. मुनौ—"दुःखेष्वनुद्विग्नमनाः सुखेषु विगतस्पृहः ॥ वीतरागभयक्रोधः स्थिरधीर्मुनिरुच्यते" *Bha: Gi'ta'*. II. 56. The word मुनि means मननशील *i. e.* a contemplative, meditative person. विमतिता= Want of sense, foolishness. तेजस्वि०—*see* note on मनस्विन् in St. 33. अवलिप्तता=Haughtiness, pride. अवलेपस्तु गर्वे स्याल्लेपने भूषणेऽपि च *Medini.* मुख०—निन्दितं मुखं (वचनं) अस्येति मुखरः; मुख + the affix र added in the sense of मतुप् (*see* note in Stanza 33) as *per Vartika* रप्रकरणे खमुख-कुञ्जेभ्य उपसंख्यानम्. मुखरस्य भावः मुखरता=garrulousness. को नाम *see* note on को वा in St. 22. अङ्कितः=कलङ्कितः Branded. Construe the last line तत् (तस्मात्) को नाम सः गुणिनां गुणो भवेत् यो दुर्जनैर्नाङ्कितः. *Metre*—शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—Evil-minded persons ascribe dulness to the shy, hypocrisy to one who has a liking for rigid vows, deceit in the case of the pure-minded, cruelty to the brave, ignorance to one given to meditation, servility with reference to the courteous, pride to the spirited, prattling to the eloquent, feebleness to the steady: what trait, then, in persons possessed of good qualities is not branded by the wicked ?

55. लोभ=Greediness, avarice. This has been looked upon as one of the greatest of human frailties. यशो यशस्विनां शुद्धं श्लाघ्या ये गुणिनां गुणाः ॥ लोभः स्वल्पोऽपि तान्हन्ति श्वित्रं रूपमिवेप्सितम् ॥ *Bha'gwata.* अगुणेन—गुणविरुद्धः अगुणः=दोषः The opposite of merit; vice. The meanings of नञ् (अ) are six:—तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता ॥ अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्तिताः ॥ The meaning here is विरोध or opposition. पिशुनता=Wickedness, slandering. पिशुनौ खलसूचकौ *Amara.* सत्यं= Truth, veracity; सत्ये सर्वं प्रतिष्ठितं तस्मात्सत्यं परमं वदन्ति *Shruti.* सौजन्यं= Civility. निजैः=With one's relatives. This reading is preferred to गुणैः since a man possessed of civility can easily win over strangers to himself, while mere civility alone cannot carry a man through life. स्वमहिमा—for महिमा *see* note on तनिम्ना Stanza 44. धनैः—This is a reading decidedly preferable to जनैः. Bhartrihari looks upon learning as the best of wealth, *vide* Stanzas 16, 20, 21. अपयशः=Disgrace. संभावितस्य चाकीर्तिर्मरणादतिरिच्यते *Bhag: Gita'.* This Stanza remarkably coincides with Stanza 21 in regard to style and forms of expression. *Alanka'ra*—प्रतीप; *see* Stanza 21. *Metre*—शार्दूलविक्रीडित.

Trans.—What other vice is there beyond avarice, what sin can be worse than slandering, what worth of penances when there is veracity, where is the need of a sacred place to the pure mind, what need of relatives if there be civility, what better ornament than one's own

fame, what value of wealth when there is learning and where remains the fear of death after disgrace.

56. दिव०—धूसर=Pale. दिवसे धूसरः Mr. Kále has दिवसेन (the *instru.* being हेतौ) धूसरः 'rendered pale by (the light of) day. अनक्षरं—न विद्यते अक्षरं (शास्त्रं) यस्मिन् तत्. स्वाकृ०—सुष्ठु आकृतिर्यस्य, तस्य *i. e.* of one who has a handsome form. सत०—दुर्गतः=Distressed, in reduced circumstances. नृपा०—नृपाङ्गनं गतः Dvitíya Tatpurusha; *see* note on कृच्छ्र० in Stanza 30. In Mr. Telang's text we read नृपांगण instead of नृपांगन, but there is no special ruling for the change of न to ण in the word अंगन. Vishwakosha gives the word in the नान्त class. Jagadhara in his commentary on the Málati-Mádhava remarks:—"अंगणशब्दे विधायकाभावाण्णत्वश्रुतिरयुक्ता पृषोदरादित्वाण्णत्वमित्यपि वचोऽमूलकमेव." Likewise, Ruchipati the commentator of Murári has "अंगनशब्दो णकारान्तइति केचित्पठन्ति तदप्रामाणिकं, न च पृषोदरादिपाठेन णत्वमिति वाच्यं पृषोदरादिपाठे प्रमाणाभावात् तथाविधानुप्रासयमकादेरदर्शनाच्च." There are however rare instances such as "अध्यास्य सौरभेयं मौक्तिकरुचिरंगणेषु विहितमतिः" *Rasikaranjan Ka'vya.* where it is absolutely necessary to take the word as अंगण without which the double meaning running through the poem cannot be preserved. If therefore the word has at all to be taken as अंगण it can only be done as suggested by Rámáshramikára by including it in the पृषोदर class. एतानि—Should be supplied in the last line:—एतानि मे मनसि सप्त शल्यानि (भवन्ति). *Alanka'ra*—समुच्चय—तत्सिद्धिहेतावेकस्मिन् यत्रान्यत्तत्करं भवेत ॥ समुच्चयोऽसौ. *K. Pra.* Here दिवसधूसरशशी is alone sufficient to become a शल्य to my heart. Yet other शल्यs such as गलितयौवना कामिनी &c., are mentioned. *Metre*—पृथ्वी *vide* Stanza 4.

Trans.—The moon obscured by day-light, a woman who has lost her youth, a pond destitute of lotuses, a person handsome but illiterate, a prince entirely devoted to money, a good man always in difficulties, an evil man frequenting a king's court: these are seven thorns to my mind.

57. कश्चित्—*see* note on काचित् St. 2. चण्ड०—चण्डः (अत्यन्तः तीव्रः वा) कोपः येषां ते चण्डकोपाः, तेषां=of those who are highly irascible, full of wrath. होतारं—*accu. sing.* of होतृ one of the chief sacrificial priests. There are sixteen priests at a grand sacrifice:—ब्रह्मा, अध्वर्यु, प्रस्थाता, नेष्टा, उन्नेता, ब्राह्मणोच्छंसी, अग्नीध्रः, पोता, उद्गाता, प्रस्तोता, प्रतिहर्ता, अस्तुब्रह्मणः, होता, मैत्रावरुणः, अच्छावाकः, and ग्रावस्तुत्; of these होता, उद्गाता, अध्वर्यु, and ब्रह्मा are the chief. जुव्हानं is not the present participle of हु, since the root is Parasmaipadi; जुहोति तच्छीलः जुव्हानः, तं—*see* note on जीवमान in

Stanza 12. There is a variant in which the present participle of this root is found. *Alanka'ra*—दृष्टान्त. *Metre*—अनुष्टुप्.

Trans.—Kings full of wrath have verily none whom they call their own. The sacred fire burns even the priest who usually offers oblations, if he happens to touch it.

58. प्रवचनपटुः=Eloquent. चाटुलः—चटु+लच् (ल)=चटुल. The affix लच् is optionally added to words of the सिध्म class in the sense of possessive affixes, सिध्मादिभ्यश्च *Pa'nini* V. ii. 97; चटुल एव चाटुलः Flatterer: जल्पकः=A garrulous person. Regularly the word ought to be जल्पाकः but as it stands it is to be analysed as जल्पतीति जल्पः, कुत्सित जल्पः जल्पकः For the use of the affix कन् (क) *see* note on अस्थिकं in Stanza 30. अप्रगल्भः=Bashful. प्रायशः=Probably. अभिजातः =Well-born. अभिजातः कुलीने स्यान्न्याय्यपण्डितयोस्त्रिषु *Medini*. योगि०—योगिन्=A contemplative saint, one practising *Yoga* and therefore endowed with the power of knowing past, present and future. In the case of potential passive participles the agent of the action is put in the genitive or instrumental case, कृत्यानां कर्तरि वा *Pa'nini* II. iii. 71. अगम्यः=Not fathomable. *Metre*—मन्दाक्रान्ता—मन्दाक्रान्ताम्बुधिरसनगैर्मो भनौ तौ गयुग्मम्. Pause after the 4th and then after the 6th syllable.

Trans.—One who holds silence is considered dumb, he who is clever in speech is marked a flatterer or a garrulous fellow, the man who stands close by is looked upon as forward, while he who remains at a distance is considered bashful, the forbearing is counted as timid, the impetuous is generally viewed as ill-bred. Inscrutable are the rules of conduct in service: they are beyond the comprehension even of contemplative saints.

59. उद्भासिता०—उद्भासिताः अखिलाः खलाः येन, तस्य=of him who has imparted lustre to all scoundrels, *i. e.* who has brought notoriety to the whole set. Commentary V_1 has explained this as उदयं प्रापिताः अखिलाः खलाः येन. विश्ट०-विश्रंखलं शृंखलायाः विगतः=Unbridled, unlicensed. प्राग्जात०—प्राग्जातानि [पश्चात्] विस्तृतानि [यानि] निजाधमकर्माणि तेषु वृत्तिः (आसक्तिः) यस्य, तस्य=Of one who indulges in wicked deeds commenced before and now developed. With the reading विस्मृत for विस्तृत the compound may be dissolved as प्राग्जाता (पश्चात्) विस्मृता प्रा०—विस्मृता; कर्मभिः वृत्तिः कर्मवृत्तिः; प्रा०-०स्मृता निजा अधमा कर्मवृत्तिः येन. It will not do to take कर्मसु वृत्तिः as it is in continuation even now. गोच०=By those come within the range of. For गोचर *see* note in Stanza 16. सुखमा०—The difference in the readings is clear. *Metre*—वसन्ततिलका; *see* Stanza 2.

Trans.—What persons can have peace when they happen to fall within the range of a low man who is (as it were) a luminary of all scoundrels, who indulges in wicked deeds commenced before and now developed, who has quite luckily come across wealth and who has been an enemy to all good qualities.

60. आर०—आरम्भे गुर्वी. गुर्वी-*feminine* of गुरु. Adjectives ending in उ not preceded by a conjunct consonant except खरु take ङीष् (ई) optionally to form their feminine bases. वोतो गुणवचनात् *Panini* IV. i. 44. and खरुसंयोगोपधान्न *Vartika*. दिनस्य पूर्वार्धपरार्धभिन्ना is an instance of the एकदेशी अन्वय for which *see* note on परेषां Stanza 26. पूर्वार्धं च परार्धं च ताभ्यां भिन्ना:="Distinguished (*i. e.* as belonging to) the first half and the second half." *Telang*. खल०—खलाश्च सज्जनाश्च तेषाम्. *Alanka'ra*—उपमा. *Metre*—उपजाति.

Trans.—The friendship of good men and of evil men differs as widely as the shadow (of an object) in the first half and the latter half of the day. In the first case great at the commencement it gradually diminishes. In the second, small at first it goes on increasing.

61. तृण०—तृणं च जलं च संतोषश्च, तैः विहिता वृत्तिः येषां, तेषां. वृत्तिर्वर्तनजीवने *Amar*. Really speaking संतोष cannot be the means of subsistence though the word is co-ordinated with तृण and जल. The phrase संतोषविहितवृत्तय: here, is equal to यदृच्छालाभसंतुष्टा: *i. e.* content with whatever may be got. निष्का०—निष्कारणं वैरिण: निष्कारणवैरिण: wanton enemies. *Alanka'ra*—यथासंख्य—यथासंख्यं क्रमेणैव क्रमिकाणां समन्वय: *K. Pra.* In this Stanza लुब्धक, धीवर and पिशुन are mentioned as the enemies of मृग, मीन and सज्जन respectively. Hence this is यथासंख्य. *Metre*—आर्या; *see* Stanza 3.

Trans.—The deer, the fish, and the good are [respectively] satisfied with grass, water, and anything that may be got by chance; still in this world the huntsman, the fisherman and the wicked are their wanton enemies.

62. सज्जन०—For the locative *see* note on मयि Stanza 2. व्यसनं= Devotion, strong attachment. व्यसनं त्वशुभे सक्तौ *Medini*. रति=Affection, attachment. लोका०—अपवाद=Censure. अपवादस्तु निन्दायामाज्ञाविश्रम्भयोरपि *Mukuta*. In the case of words expressing fear or protection from danger, that from which the fear or danger proceeds is put in the ablative case by भीत्रार्थानां भयहेतु: *Pa'nini* I. iv. 25. शूलिनि=In the god Shiva. आत्म०—आत्मन: दमनं, तस्मिन्=In self-denial, in restraining the mind. आत्मा कलेवरे यत्ने स्वभावे परमात्मनि ॥ चित्ते धृतौ च बुद्धौ च परव्यावर्तनेऽपि

च *Dharani.* खले संसर्गमुक्तिः For the construction *see* note on परेषां in Stanza 26, and Stanza 60. The reading खलेषु breaks the uniformity of construction with regard to the use of the singular. *Metre*—शार्दूलविक्रीडित *see* Stanza 6.

Trans.—Desire for the company of the good, regard for the merits of others, reverence for elders, diligence in acquiring knowledge, affection for one's own wife, fear of the world's blame, devotion for Shiva, power of self-restraint, freedom from the contact of an evil man: persons in whom these excellent qualities reside are to be respected.

63.—वाक्पटुता=Skill or ability in speech, eloquence. युधि—*Loc. sing.* of युध् battle. व्यसनम्—see St: 62 *supra.* The respect with which Bhartrihari speaks of Vedás leads to the inference that he was not a Buddhist. श्रुतौ=In the Vedás. इदम्—*see* note on this word in Stanza 52. *Metre*—द्रुतविलम्बित—*see* Stanza 52.

Trans.—Firmness in adversity, forbearance in prosperity, eloquence in an assembly, bravery in battle, desire for glory, devotion for the Vedás: this is the natural characteristic of the high-minded.

64. प्रच्छन्नं=Concealed. संभ्रमविधिः=Arrangement of welcome. संभ्रमः साध्वसेऽपि स्यात् संवेगादरयोरपि *Medini.* "The usual meaning of hurry may also do. It would mean the flutter of preperation to do due honour." *Telang.* उपकृतेः—परकृतोपकारस्य=of favours or benefits received. अनुत्सेकः=Absence of haughtiness or pride. For the meaning of नञ् (अन्) *see* note on अगुण in Stanza 55. निरभि०—अभिभव=Contempt. सार—essence, निर्गतः अभिभवः यस्मात् सः सारः यासु ताः For the meaning of the last line *see* note on same in Stanza 28. This Stanza occurs as an instance of समुच्चयालंकार in Kuwalayánanda with a variation in the reading which is as follows:—प्रदानं प्रच्छन्नं गृहमुपगते संभ्रमविधिर्निरुत्सेको लक्ष्म्यामनभिभवगन्धाः परकथाः ॥ प्रियं कृत्वा मौनं सदसि कथनं चाप्युपकृतेः श्रुतेऽत्यन्तासक्तिः पुरुषमभिजातं कथयति ॥ १ ॥ *Metre*—शिखरिणी; *see* Stanza 8.

Trans.—Secret generosity, cheerful hospitality to strangers arrived at one's house, doing good to others and being silent about it, but proclaiming among people the benefits received from others, absence of pride in prosperity, speaking of others in terms free from contempt; who has taught to the good this excessively difficult conduct as sharp as the edge of a sword.

65. करे०—करे श्लाघ्यस्त्यागः *see* Stanza 31. गुरू०—प्रणयिता=Devotion. Some commentators interpret the word by नम्रता, but for this sense the word प्रवणता would have been more appropriate. विजयि०—Krishna Shástree takes विजयि as a separate word going with वीर्यम् but we would prefer to construe it with भुजयोः. विजयेते तच्छीलौ विजयिनौ, तौ च भुजौ च, तयोः. हृदि—Loc. sing. of हृदय. The word हृदय optionally takes the form हृद् before all terminations commencing with the accusative plural *e. g.* हृदयानि, हृन्दि, &c., हृदये, हृदि; *see Panini.* VI. i. 63; हृद् may also be taken as a separate word of which हृदि is the locative singular. स्वान्तं हृन्मानसं मनः *Amar.* स्वच्छा=निर्मला pure, clean. The reading is obviously preferable. श्रुतं—*see* note in St. 41. *Cf.* श्रोतं श्रुतेनैव न कुण्डलेन; St. 71. अधिगतं Obtained, acquired. ऐश्वर्येण—governed by विना. The indeclinables पृथक्, विना, and नाना govern the ablative, the accusative and the instrumental cases; पृथग्विनानानाभिस्तृतीयान्यतरस्याम् *Panini* II. iii. 32. प्रकृ०—प्रकृत्या महान्तः तेषां. इदम्—*see* note Stanza 52. *Alanka'ra*—विभावना—विभावना विनापि स्यात्कारणं कार्यजन्म चेत्. *Kuwala.* In this Stanza the result मण्डन is narrated without ऐश्वर्य its cause. *Metre*—शिखरिणी. *See* Stanza 8.

Trans.—Liberality is the fitting virtue for the hand, bowing at the feet of elders for the head, true speech for the mouth, incomparable prowess for valiant arms, pure feeling for the heart, the acquisition of the Shástrás for the ears : this is the adornment of persons naturally great even without any other pomp.

66. महा०—महांश्चासौ शैलश्च, तस्य शिलानां संघातः, स इव कर्कशम्=As hard as the collection of stones on a big mountain, or a great mountain-rock. *Cf.* विपदि धैर्यम् &c., St. 63. *Alanka'ra*—उपमा. *Metre*—अनुष्टुप्.

Trans.—In prosperity the heart of the great is as soft as a lotus but it is as hard as a great mountain-rock in adversity.

67. संतप्ता०—(अयस्=Iron) on red hot iron. नामा०—Even the name is not heard. नामश्रवण is more appropriate than नामज्ञान, as it is usual to hear of a name than to perceive it; hence the reading श्रूयते. तदेव=The same (water). स्वात्याम्—During the time the Sun is in the Swáti Nakshatra. *See Panini.* IV. ii. 3 and the next Sutra. The Swáti Nakshatra annually comes on the ecliptic about the 22nd of October. It has been a belief that the rain-drops falling into the open oysters during Swáti become pearls. For this *see Brihatsamhita'* of Varáhmihira chap. XV. 13. *Cf.* पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः जलमिव समुद्रशुक्तौ मुक्ताफलतां पयोदस्य ॥ १ ॥ *Ma'lavika'.* साग०—

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सागरे या शुक्तिः तस्याः मध्ये पतितं. सन्मौक्तिक=A good pearl. We have preferred the reading सत् for तत्. The Maráthi poet Váman Pandit has also adopted the same in his translation:—"तें स्वातीस्तव अब्धिशुक्तिपुटकीं मोतीं घडे नेटकें". अधमम०—अधमश्च मध्यमश्च उत्तमश्च एषां समाहारः अ०-तमं, तच्चासौ गुणश्च, अध०—गुणः. जायते—The repetition of this verb in the last line with the same meaning as in the previous one is rhetorically considered a defect called कथितपददोष. *Alanká'ra*—अर्थान्तरन्यास. *Metre*—शार्दूलविक्रीडित.

Trans.—Not even a vestige remains of the water thrown on hot iron, the same shines in the form of a pearl on a lotus-leaf, should it fall in an oyster-shell during the period of the Swa'ti Nakshatra it becomes a splendid pearl; in the same manner, the disposition of men generally becomes bad, middling, or excellent according to company.

68. प्रीणाति=Pleases. Our reading preserves the uniformity of Mood and Tense throughout the Stanza. भर्तुः—The use of the genitive with the word हितम् is a controvertible point among grammarians. By the special Vártika हितयोगे च the phrase ought to have been भर्त्रे हितम्; but the use of the genitive is allowed by some grammarians under the Su'tra षष्ठी शेषे. एव—The force of the indeclinable in the place where it stands is to bring out the pre-eminent position in which a wife is to regard her husband according to Hindu ideas. Mr. Telang remarks that this word " is better construed with हितम् than with भर्तुः." The word does not appear to us to be necessary, the force being conveyed by the context itself in such constructions. *Cf.* स जातो येन जातेन याति वंशः समुन्नतिम्. Since the word does appear in the text, we would construe it after the pronoun तद् in each of the statements as स एव पुत्रः, तदेव कलत्रम्, तदेव मित्रम्. कलत्रम्—Wife; a neuter noun. The genders in Sanskrit are more or less arbitrary and depend more on usage than on any rules as said by Patanjali 'लिङ्गमशिष्यं लोकाश्रयत्वाल्लिङ्गस्य'. For instance, there are three words in the three genders for a wife दार *masc*: (always in plural); भार्या *femi*; and कलत्र *neut*:. एतद्—*see* note on इदम् in Stanza 52. त्रयम्—*see* note on त्रयी in Stanza 33. पुण्यकृतः—*nom. plu.* of पुण्यकृत् (पुण्यं कृतवान् पुण्यकृत्) a meritorious person. The word is formed from पुण्य+the root कृ according to the Su'tra सुकर्मपापमन्त्रपुण्येषु कृञः *Pá'nini* III. ii. 89. This *su'tra* has been a great point of discussion between the old and new grammarians. *Metre*—वसन्ततिलका; *see* Stanza 2.

Trans.—He is the worthy son who delights his father by good actions, she is the wife who seeks her husband's good, he is the friend

whose conduct is the same in prosperity as well as in adversity. It is the meritorious who get these three things in this world.

69. नम्रत्वेन उन्नमन्तः rising to greatness by humility. ख्यापयन्तः—*pre: par.* of the caus: of ख्या. स्वान्गुणा०=" Showing their own good qualities (namely—good nature, freedom from envy &c.,) by describing the good qualities of others." *Telang.* वितत०—आरम्भाः=आरभ्यन्ते इति आरम्भाः deeds, actions; प्रथुतराश्च ते आरम्भाश्च, तेषु यत्नः पृ०—यत्नः; विततः (कृताः विस्तृतः वा) पृ०—यत्नः यैः येषां वा, ते. आक्षेप०—आक्षेप=reviling. आक्षेपो भर्त्सना कुष्टिः *Medini'.* आक्षेपैः रूक्षाणि अक्षराणि, तैः मुखरं (सशब्दं) मुखं येषां, तान्. "क्षान्त्यैव &c.=rebuking only by patience those revilers whose mouths are full of harsh and slanderous words." *Telang.* साश्चर्य०—साश्चर्या चर्या येषां ते, of admirable conduct. कस्य०—For the use of the genitive *see* note on योगिनां in Stanza 58. *Metre*—स्रग्धरा; *see* Stanza 26.

Trans.—Those who are ennobled by humility, who display their own virtues by relating the virtues of others, who achieve their own objects by extended efforts in large deeds undertaken for others, who rebuke, only by their patience, evil-speakers whose mouths are full of harsh and slanderous words, are the persons of admirable conduct commanding the respect of all in this world: who would not respect them?

70. नम्राः=Bent down; hence, gentlemanly, well-behaved. भूमिविलम्बिनः—विलम्बन्ते तच्छीलाः विलम्बिनः (आश्रयिणः); भूमेः विलम्बिनः भूमिविलम्बिनः=touching the earth. Rain-giving clouds known as '*nimbus*' are always on the horizon nearer the earth than the other classes of clouds. The present reading has been preferred to भूरि on this argument. अनुद्धताः=न उद्धताः *lit:* 'not uplifted;' hence, नम्राः. This Sloka occurs in *Sha'ku.* V. *Alanka'ra*—प्रतिवस्तूपमा and also अर्थान्तरन्यास. Ra'ghavbhatta in his commentary on this Sloka has mentioned क्रियादीपक and मालादीपक as the Alanka'ras existing in this Stanza besides the above. *Metre*—वंशस्थ—जतौ तु वंशस्थमुदीरितं जरौ.

Trans.—Trees bend down under the weight of fruits, clouds surcharged with an addition of new water hang down near the earth: good men are not up-lifted [elated] through prosperity. Such is the natural disposition of the liberal.

71. श्रुतेन=By the Sha'stra's. *Alanka'ra*—परिसंख्या –किंचित्पृष्टमपृष्टं वा कथितं यत्प्रकल्पते ॥ तादृगन्यव्यपोहाय परिसंख्या तु सा स्मृता ॥ *K. Pra.* Here mention has specially been made of the Sha'stra'as &c., as imparting lustre to the ear &c., for the purpose of excluding the ear-ring &c., which are the common ornaments. *Metre*—उपजाति; *see* Stanza 12.

Trans.—The ear is adorned by hearing the Sha'stra's and not by an ear-ring, the hand by liberality and not by a bracelet: the whole person of the kind-hearted shines by doing good to others and not by annointing sandal-ointment.

72. पापात्—The use of the ablative is noteworthy. That from which a person is warded off, or prevented is put in this case. "वारणार्थानामीप्सितः" *Pa'ni* I. iv. 27. योजयते हिताय—This phrase can be interpreted in three ways (1) causes him (the friend) to apply himself to the achievement of his own good (हितं साधयितुं) [अर्थात् शुभे कर्मणि] प्रवर्तयति. (2) applies himself to his (friend's) good (आत्मानं) हिताय योजयते. (3) undertakes to work for his good हितं कर्तुं उद्युंक्ते. In the last case the verb loses its causal force निवृत्तप्रेषणाद्धातोर्हेतुमण्णौ शुद्धेन तुल्योर्थः, तेन 'प्रार्थयन्ति शयनोत्थितं प्रियाः' इत्यादि सिद्धम् *Sid. Kau:* हिताय—Mark the use of the Dative; हिताय योजयते=हितं कर्तुं or साधयितुं योजयते. When the sense of an 'infinitive of purpose' is suppressed in a sentence the object of this infinitive is put in the dative case. क्रियार्थोपपदस्य च कर्मणि स्थानिनः *Pa'nini* II. iii. 14. आप०—आपदं गतः आपद्गतः, तं *see* note on कृच्छ्रगतः in Stanza 30. *Metre*—वसन्ततिलका; *see* Stanza 2.

Trans.—The wise have laid down the following as the characteristics of a true friend; he disuades his friend from evil acts, puts him to whatever may conduce to his welfare, rigidly keeps his secret, declares his good qualities, does not abandon him in difficulty and renders him timely help by giving.

73. पद्माकरं—आकर =Collection. विकचीकरोति=opens out. A denomi. verb from विकच=विगतः कचः (a fold) अस्मात् 'full blown, expanded'; "प्रफुल्लोत्फुल्लसंफुल्लव्याकोशविकचस्फुटाः" *Amar.* विकासयति=opens out. Mr. Telang has विकाशयति but the word is found generally written with the dental स in the sense of 'blowing out', 'expanding', hence the reading adopted by us. कैरव=White lotus. सिते कुमुदकैरवे *Amar.* चक्रवाल=Collection; 'चक्रवालं तु मण्डलम्' *Amar.* The lotus-flower has been widely alluded to by Sanskrit poets in their composition. The Padma or Pankaja is supposed to open out under the influence of the rays of the sun while the Kairawa or Kumuda which is white, opens by moonlight. It has been a convention among Sanskrit poets to describe particular things in a particular manner. Thus अह्न्यम्भोजं निशायां विकसति कुमुदं चन्द्रिका शुक्लपक्षे मेघध्वानेषु नृत्यं भवति च शिखिनां नाप्यशोके फलं स्यात् ॥ न स्याज्जाती वसन्ते न च कुसुमफले गन्धसारद्रुमाणामित्याद्युन्नेयमन्यत्कविसमयगतं सत्कवीनां प्रबन्धे ॥ १ ॥ *Sa'hitya Darp.* नाभ्यर्थितः=Unasked.

This phrase is to be applied to दिनकर, चन्द्र and जलधर. अपि—This particle does not make a very good sense in its present position. It should be construed with नाभ्यर्थितः. स्वयं=of their own accord. कृता०—अभियोग=perseverence, application. *Alanka'ra*—अर्थान्तरन्यास. *Metre*—वसन्ततिलका.

Trans.—The sun even though unasked opens a collection of Padma lotuses, the moon though unsolicited expands a group of Kairawa lotuses, the cloud gives water even without being importuned : the good are of their own accord perseveringly devoted to the interest of others.

74. एते—Mr. Telang has एके which he renders by 'some'. The correlative of the pronoun ये is ते in the 3rd line, and the construction is ते एते सत्पुरुषाः ये &c. The adoption of the reading एते instead of एके gives a greater force to the principal assertion. परा०—घटकाः=accomplishers. तु—This particle is used for the sake of emphasis. उद्यम०—उद्यमं बिभ्रति ते. मानुष०—मानुषाः राक्षसाः इव A Karmadháraya compound under the Su'tra उपमितं व्याघ्रादिभिः सामान्याप्रयोगे *Pa'nini* II. i. 56. स्वार्थाय—For the use of the dative *see* note on हिताय Stanza 72. ये तु घ्नन्ति—This has evidently a greater force than ये निघ्नन्ति. *Metre*—शार्दूलविक्रीडित.

Trans.—Those men are good men who accomplish the good of others disregarding their own; those are ordinary men who devote themselves to do good to others in a manner as not to clash with their own interests; those are monsters in human form who destroy the good of others for their own profit. However, we do not know what to call those who aimlessly cause injury to another's prospects.

75. आत्म०—आत्मानं गतं च तत् उदकं च तस्मै. पुरा—(*Indecli:*) At first. ते=Well-known. तापम्—This word has a double sense (1) Heat (2) irritation. तेन पयसा=By that water. For the use of the pronoun तद् in the phrases ते गुणाः, तेन पयसा, and तेन जलेन *see* note on तानि &c., in Stanza 40. पयः क्षीरं पयोम्बु च *Amar.* स्वात्मा=One's own form. For the several meanings of आत्मन् *see* note, Stanza 62. The reading is decidedly preferable to ह्यात्मा. कृशानौ=In fire. कृशानुः पावकोऽनलः *Amar.* उन्मनः—उत्कण्ठितं मनः यस्य तत् anxious, impatient. उत्क उन्मनाः *Amar.* तत्—That [milk]. युक्तम्—Some commentators render this by उचितम् but we prefer to construe it with तेन जलेन in the sense of 'joined to', 'mixed' as suggested by Mr. Telang. पुनस्तु—These two particles together are used in the sense of 'exactly'. The particles may be taken separately and construed as तेन जलेन पुनः युक्तं तु शाम्यति. "The

Stanza, it needs scarcely be said, gives a moral aspect to the actual physical phenomenon of boiling milk being prevented from overflowing by water being thrown upon it." *Telang*. *Metre*—शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—At first milk imparted all its well-known qualities to the water mixed with it. Perceiving heat in the milk the water burnt itself in fire; the milk in its turn noticing the distress of its companion became impatient to throw itself in the fire, but when again mixed with water it became still. Such is the friendship of the good.

76. इतः—Here; when it is repeated with two or more assertions it means 'in one place-in another place', 'here-there.' कुलम्—Host, family. तदी०—तस्य इमे तदीयाः, तेषां द्विषः, त०-द्विषः=The enemies of his followers *i. e.* the demons such as Ka'lakeya's, Lawana, Shankha &c. Through the support of Vrittra'sura the Ka'lakeyás troubled the gods but when Vritra was killed they concealed themselves in the ocean. *Vide Maha' Bha'rata Vana Parva* 102-105. शरणार्थिनः शरणमर्थयन्ते इति शरणार्थिनः. शिखरिणां गणाः *see* the reference quoted in Stanza 36. Mr. Telang is not aware of more than one mountain except Maina'ka having sought shelter in the ocean, but the following Stanza has a reference in this connection:—पक्षच्छिदा गोत्रभिदात्तगन्धाः शरण्यमेनं शतशो महीध्राः ॥ नृपा इवोपप्लविनः परेभ्यो धर्मोत्तरं मध्यममाश्रयन्ते ॥ *Raghu*. XIII. 7. वडवानलः= The submarine fire. और्वस्तु वाडवो वडवानलः *Amar*. This fire was an outcome from the thigh of the sage Urva, as will be seen from the following reference उर्वेण किलायोनिजपुत्रार्थिना ऊरुर्मथितः, तत्र ज्वालामयः पुरुषो जातः, तस्य च समुद्र आधार आसीत् इति श्रुतिः—इति मुकुटः *see* also *Misc*. St 9. सह—Particles expressing 'accompaniment' such as सह, साकं, सार्धं, समं &c., govern the instrumental case. समस्तसंवर्तकैः=with all the fires of destruction. अहो=Oh what wonder. विततं=Extensive, wide. ऊर्जितं=Powerful. भरसहं—सहते इति सहं, भरस्य सहं भरसहं able to endure burden, mighty. *Alanka'ra*—अप्रस्तुतप्रशंसा. *Metre*— पृथ्वी; *see* Stanza 4.

Trans.—Oh what wonder! How wide, powerful and mighty is the expanse of the ocean, (for) on one side of it sleeps Keshawa, on the other there is the host of enemies of his followers; in one place lie the numerous mountains seeking shelter, in another there is the submarine fire with all the fires of destruction.

77. जहि *Imp*: 2nd *per*: *Sing* of हन् to kill. मा कृथाः—*see* note on मावमंस्थाः—Stanza 17. साधु०—Path of the virtuous. अनुनय=appease.

Mr. Telang looks upon the construction of the Stanza as similar to that of Stanza 51, *Canto* I of *Ma'gha* according to Su'tra समुच्चयेऽन्यतरस्याम्. In such constructions all the verbs must be in the Imperative mood, but here माकृथाः an aorist form breaks the uniformity of the mood and therefore the constrnction cannot come under the scope of the Su'tra alluded to. *Alanka'ra*—समुच्चय and दीपक. *Metre*—शार्दूलविक्रीडित.

Trans.—Restrain desire, cultivate forbearance, leave off pride, have no inclination for evil deeds, speak the truth, follow the path of the righteous, seek the company of the learned, honour the respectable, appease even enemies, conceal your own virtues, guard your reputation, be kind to the distressed—such is the conduct of the good.

78. पुण्य०—पुण्यमेवपीयूषं (अमृतं)=merit, as it were, nectar itself तेन पूर्णाः. त्रिभुवनम्—त्रयाणां भुवनानां समाहारः त्रिभुवनम्. This is a Samáhára Dwigu compound. उपकारश्रे०—श्रेणि=A line, series. The ending vowel of this word is either short or long according to the Vártika कृदिकारादक्तिनः. Here it is short while in Stanza 35, it is long. प्रीणयन्तः=Pleasing. This reading is obviously better than पूरयन्तः which conveys an impersonal idea. पर्वतीकृत्य—A compound of the च्वि class =नपर्वताः अपर्वताः, तान् पर्वतत्वेन संपन्नान् कृत्वा पर्वतीकृत्य='magnifying to the size of a mountain; hence, making much of.' कियन्तः—*lit*: how many; hence, some, a few. Compare the Marathi कितीं एक. निजहृदि—*see* note on हृदि in Stanza 65. *Metre*—मालिनी; *see* Stanza 17.

Trans.—In this world, what a small number is there of good men whose thoughts, words and persons are as it were filled with nectar in the form of meritorious deeds, who please the three worlds with numerous benevolent actions and who are always enlivened in their minds by exalting even the very smallest virtues of another to the size of a mountain.

79. किं—*See* note on this word St. 21. हेम०—हेमगिरि=Meru; *see* note on मेरौ Stanza 49. रजताद्रि०—This is not the Himálaya as some commentators take it, but is Kailása; *see Meghaduta* Stanza 58 and Mallinath's commentary thereon, and also ईशः करस्थीकृतकांचनाद्रिः कुबेरमित्रं रजताचलस्थः *Vishwaguna'darsha*. ते तरव एव—They are the same (unchanged) trees. मन्यामहे—We esteem, respect. मलयम्—A mountain in the south of India abounding in sandal trees. We do not understand how Mr. Telang accepts the reading कुटजानि, since the word is always found in the masculine. चन्द०—This word is either masculine or neuter. The masculine form harmonises better with the subject

कङ्को०—कुटजाः. मन्यामहे—We respect, we honour; *cf.* "अहमेव मतो महीपतेः" Raghu VIII. 8 and *Malli* on it. *Metre*—वसन्ततिलका; *see* Stanza 6.

Trans.—What profit is there in the mountain of gold (Meru) or in that of silver (Kailása) where the trees that grow remain the same trees (without any change). We honor the Malaya mountain alone, for by its contact even the Kankola, the Nimba, and the Kutaja become [acquire the fragrance of] sandal trees.

80. रत्नैः—For the churning of the ocean and the acquisition of the fourteen jewels *see Ma'ha' Bha'rata, A'diparva* 17-18, also *Bha'gvata*, 8th *Skandha*. The jewels are enumerated in the following popular Sloka:—लक्ष्मीः कौस्तुभपारिजातकसुरा धन्वन्तरिश्चन्द्रमा गावः कामदुघाः सुरेश्वरगजो रम्भादिदेवाङ्गनाः ॥ अश्वः सप्तमुखो विषं हरिधनुः शंखोऽमृतं चाम्बुधे रत्नानीह चतुर्दश प्रतिदिनं कुर्वन्तु वो मङ्गलम् ॥ १ ॥ महार्हैः—महान् अर्हः (मूल्यम्) येषां, तैः = Very costly, precious. *Cf.* महार्हशय्यापरिवर्तनच्युतैः *Kuma'r* V. 12. भीतिं न भेजिरे = Did not give themselves up to fear, were not dissuaded through fear. विना—*see* note on this word in Stanza 65. निश्चितार्थात् विरमन्ति—Words denoting जुगुप्सा 'abhorence', विराम 'cessation', 'refraining' and प्रमाद 'swerving from' govern the ablative case. जुगुप्साविरामप्रमादार्थानामुपसंख्यानम् *Va'rtika*. Also *see* note on विरमन्ति in Stanza 27. *Alankára*—अर्थान्तरन्यास. *Metre*—उपेन्द्रवज्रा.

Trans.—Costly jewels pleased not the gods, nor did terrible poison frighten them; they paused not till they had got the nectar: the strong-minded do not rest until they have gained the object on which they may have set their mind.

81. क्वचित्-क्वचित् = At one time—at another; now-now. भूमौ शायी—A grammatically better reading is भूमीशायी found in the copy in Benfey's Chrestomathie. शाका०—Subsisting on vegetables. The words शाकाहारी, कन्थाधारी and कार्यार्थी are formed under the Su'tra सुप्यजातौ णिनिस्ताच्छील्ये *Pa'ni*. III. ii. 78 whereby the affix णिनिः (इन्) is added to a root, when a Subanta other than one denoting a class precedes it in the sense of 'in the habit of', 'disposed to'. शाल्यो०—शाल्योदने रुचिः यस्य सः. दिव्या०—दिव्यं च तत् अम्बरं (वस्त्रं) च, तस्य धरः. मनस्वी—*see* note in Stanza 33. कार्यार्थी—"Bent on business," bent or resolved upon securing one's own object. *Metre*—शिखरिणी; *see* Stanza 8.

Trans.—A man of constant mind resolved upon securing his own object heeds not pain or ease; at one time he may lie on the ground, at another he may sleep on a couch; now he may live on vegetables, now on cooked rice of superior variety; sometimes, he may wear a patched quilt of rags, at others a magnificent garment.

82. उपशमः—शान्तिः peace, steadiness. विनय—Modesty, reverence. प्रभवितुः=प्रभोः This is the only place in the Stanza where a concrete noun has been used. निर्व्याजता—Straightforwardness. सर्वेषाम्=Of all persons. सर्वकारणम्=cause of all, such as ऐश्वर्य &c. शीलम्—see Stanza 39. परम्—The best. *Alanka'ra*—दीपक. *Metre*—शार्दूलविक्रीडित.

Trans.—Courtesy is the ornament of affluence and reticence that of bravery; calmness is the ornament of knowledge, reverence that of learning; liberality towards worthy objects is the ornament of wealth, freedom from wrath that of practising penances; clemency is the ornament of the powerful, straightforwardness that of justice : good conduct, however, is the highest ornament for every one being the source of all virtues.

83. नीतिनि०—Experts in the rules of conduct. यदि वा=अथवा. वा is an alternative conjunction meaning 'or'; its position is different in Sanskrit, being used either with each word or assertion or only with the last, but it is never used at the begining of a clause. वा added to यदि gives a greater force. When repeated वा has the sense of 'either-or,' 'whether-or.' न्याय्यात्—*See* note in Stanza 28. धीराः—The wise; धियं बुद्धिमीरयन्ति विचारेण सर्वतः प्रवर्तयन्ति इति धीराः *Ra'marshi.* धीरो धैर्यान्विते स्वैरे बुधे क्लीबं तु कुंकुमे *Medini.* *Metre*—वसन्ततिलका; see Stanza 6.

Trans.—Let experts in the rules of conduct pass censure or award praise, fortune may come or go as it may list, death may come this day or be as far off as the next Yuga: but for all that the firm-minded do not swerve a step from the path of righteousness.

84 "This Stanza indicates fatalism pure and simple" by describing how a rat cut a hole in the basket in which a snake-charmer had confined a serpent, how it was devoured by him, and how the latter gained strength by the food thus found and escaped by the same hole through which the rat went in. भग्ना०—भग्ना आशा यस्य तस्य=Of him who was disappointed (as regards escaping). करण्ड०—करण्डे पीडिता तनुः यस्य=Whose body was squeezed or pressed in the basket. नक्तम्—(*adv*:) At night. तत्पिशितेन—By his (the rat's) flesh. तेनैव पथा यातः—Went away or escaped by the same path (*i. e.* the hole cut by the rat to get into the box). वृद्धौ क्षये—When a word indicating cause is used the effect is often put in the locative. *Alanka'ra*—प्रहर्षण—उत्कण्ठितार्थसंसिद्धिर्विनायत्नं प्रहर्षणम् *Kuwal.* Here the eagerness of the serpent to escape and get food has been described as fulfilled without any effort; hence Praharshana.

Kávyaprakásha includes this Alankára in Samádhi. *Metre*—शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—A serpent who was confined in a basket wherein his body was squeezed and whence he had lost all hope of escape, was half-dead with hunger. Once on a night, a rat made a hole in the basket (through which he got in) and fell into the jaws of the serpent. The latter revived by the rat's flesh speedily made his exit by the same path [by which the rat had entered]. Oh people ! behold, fate alone is the cause of the decline and prosperity of men.

85. साधु०—There is a play on the word वृत्त here. साधु वृत्तं (conduct) येषां ते. As applied to the ball साधु यथा तथा वृत्ताः (वर्तुलाः) well rounded, perfectly spherical. अस्था०—न तिष्ठन्ति तच्छीलाः अस्थायिन्यः transient. *Cf. misc*: Stanza 13 *infra*. *Alankára*—श्लेष. *Metre*—अनुष्टुप्.

Trans.—A ball though thrown down by the strokes of the hand necessarily rebounds. Even so the misfortunes of good men are generally temporary.

86. कृत्वा यं &c.—Sometimes the relative pronoun यद् is used without its correlative तद्, for which *see* यच्छब्दस्तूत्तरवाक्यानुगतत्वेनोपात्तः सामर्थ्यात् पूर्ववाक्यानुगतस्य तच्छब्दस्योपादानं नापेक्षते *K. Pra.* The construction of the latter half of the Stanza is not rhetorically satisfactory since the pronoun यं refers to the noun उद्यम which has lost its prominence by being one of the members of a compound. नावसीदति—does not suffer; is not ruined. *Alankára*—रूपक. *Metre*—अनुष्टुप्.

Trans.—Idleness is the great enemy of man residing in his body. There is no friend like industry by resorting to which man never falls.

87. रोहति=Grows. उपचीयते=Increases. विमृशन्तः=Thinking, considering. न सन्तप्यन्ते—Do not vex themselves. विधुराः=Overpowered by difficulties. न ते विपदा—This is decidedly a better and easier reading. *Metre*—आर्या; *see* Stanza 3.

Trans.—A tree that is pruned sprouts afresh; likewise the waning moon waxes again: thus do wise men reflect and though distressed do not vex themselves.

88. दुर्गम्—Citadel. For the formation of the word *see* note in Stanza 14. किल=Indeed. ऐरावतः—The elephant of Indra—one of the fourteen jewels from the ocean; *see* note in Stanza 80. ऐश्व०—ऐश्वर्यं च बलं च ताभ्यां अन्वितः Possessed of wealth and army. ऐश्वर्यं *lit.*

means 'the accompaniments of royalty.' बलभित्=Indra, the destroyer of the demon Bala. भग्नः=Vanquished. व्यक्तं (*adv.*)=Evidently. Construe दैवशरणमेव वरम्. धिग्धिक् वृथा पौरुषं—It is better to take the whole as one phrase; but it can be construed separately taking धिग्धिक् as an interjection. *Metre*—शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—Indra was guided by Brihaspati and was armed with the thunderbolt, the deities were his soldiers, Swarga was his citadel, Aira'wata was his elephant; he was undoubtedly the favourite of Hari: though he had all this retinue and was endowed with power, still he was defeated in battle by his enemies. Hence evidently the power of fate is all in all; Oh! fie on vain human efforts.

89. कर्मायत्तं=Dependent on acts done in past life. फल—Result *viz*: pain or pleasure. बुद्धिः=Proclivity. कर्मानुसारिणी—In keeping with past acts; *see* Stanzas 94, 96, 97. Compare:—क्रिया शरीरोद्भवहेतुरादृता प्रियाप्रियौ तौ भवतः सुरागिणः ॥ धर्मेतरौ तत्र पुनः शरीरकं पुनः क्रियाश्चक्रवदीर्यते भवः ॥ *Ra'magi'ta'*. कर्मानुरूपाणि शुभाशुभानि प्राप्नोति सर्वोऽपि जनः फलानि ॥ आद्यन्तशून्येऽत्र जगत्प्रवाहे क्रिया भवेत्कर्मत एव सर्वा ॥ कर्माऽपि पुंसां भवति क्रियातो बीजांकुरन्यायतया न दोषः ॥ *Vidvanmo'datarangini*. पुण्यः पुण्येन कर्मणा भवति पापः पापेन. *Shrúti*. The acts on which the position of man or his proclivity depends are recognised by writers on Hindu metaphysics as three सञ्चित, प्रारब्ध, क्रियमाण. Construe the second half तथापि सुधिया सुविचार्यैव कुर्वता भाव्यम्. This idiomatic phrase deserves notice. भाव्य is used impersonally in the sense of 'must be' or 'should be' and the noun or adjective (कुर्वता) coming after *be* must agree with the agent (सुधिया) like an ordinary adjective.

From the first half of the Stanza it may be argued that man is wholly at the mercy of acts done in past life but philosophers have propounded the theory that he can mould his course by his deeds in this life and thus be an "architect" of his future position. For this compare:—उद्धरेदात्मनात्मानं नात्मानमवसादयेत् ॥ आत्मैव ह्यात्मनो बन्धुरात्मैव रिपुरात्मनः ॥ *Bhagwat-gita'* VI. 5. पुरुषकारपूर्वकत्वात्सर्वप्रवृत्तीनामुपायः प्रत्ययः ॥ अवश्यंभाविनोऽप्यर्थस्योपायपूर्वकत्वादेव । न निष्कर्मणो भद्रमस्तीति वात्स्यायनः ॥ *Ka'masutra* Cha. II. नालम्बते दैष्टिकतां न निषीदति पौरुषे ॥ शब्दार्थौ सत्कविरिव द्वयं विद्वानपेक्षते ॥ *Ma'gha* II. 86. *Metre*—अनुष्टुप्.

Trans.—The position of man depends on his past deeds, his proclivities too are in keeping with those deeds. However, a wise man should conduct himself with great circumspection.

90. खल्वाटः=Bald-headed. अनातपम्=Free from sun, hence shady. विधिवशात्=through the force or influence of fate. तालस्य—

The Tála tree is not a particularly shady tree. Its selection here gives force to the assertions. सशब्दम् (*adv.*) —With a loud noise. Construe तत्राप्यस्य शिरः पतता महाफलेन सशब्दं (यथा तथा) भग्नम्. *Alanka'ra*—विषादन and अर्थान्तरन्यास—इष्यमाणविरुद्धार्थसंप्राप्तिस्तु विषादनम् *Kuwal.* This Alankára is the opposite of प्रहर्षण; *see* Stanza 84. *Metre*—शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—A bald-headed man was scroched on his head by the rays of the sun and anxious to find a shady place went, under the influence of fate, to the foot of a palm tree: while there, a large fruit of the tree fell on his head making a loud noise and broke it: generally calamities follow the unfortunate man wherever he may happen to go.

91. ग्रह॰—ग्रहेण (राहुणा) पीडनम् *see* Stanza 34 and also *Màgha* II. 49. मतिमतां—प्रशस्ता मतिः येषां ते मतिमन्तः. For the sense of मतुप् (मत्) *see* note in Stanza 33. विलोक्य should be construed with every assertion in the Stanza. इति मे मतिः=I am of opinion that &c. *Alanka'ra*—काव्यलिङ्ग; *see* Stanza 39. *Metre*—द्रुतविलम्बित; *see* Stanza 52.

Trans.—When I see the sun and the moon exposed to the assaults of the demon (Ráhu), when I behold the bonds of the elephant and the serpent, when I find the wise in poverty, then the thought strikes me—how powerful is fate !

92. सृजति—The subject of this is विधिः to be supplied from the context. तावत्—This particle is used to emphasise the statement in the sense of ' indeed,' ' really '. Some commentators take it to mean आदौ in the first place. अशेषगुणाकरम्—अशेषाश्चते गुणाश्च, तेषां आकरं (खनिं) = A mine of all merits, one endowed with all virtues. पुरुषरत्नम्=The jewel-man. रत्नं स्वजातिश्रेष्ठेऽपि मणावपि नपुंसकम् *Medini.* तदपि॰—(1) तत्=पुरुषरत्नं अपि तत्क्षणभङ्गि=तत्क्षणनाशशीलं (अल्पायुः). (2) तदपि=तथापि (for this sense mark प्रायोऽन्नं तृप्तिहेतुस्तदपि निगदितं कारणं भोक्तृयत्नः *Vedánt-Kesari.* तत्क्षणभङ्गि=तत् (पुरुषरत्नं) क्षणभङ्गि transient, frail, perishable in a moment. (3) तदपि—one of the commentators take तत् to refer to the whole of the previous assertion to convey the sense that the Creator creates a jewel-like man is by itself a folly if he has to destroy him after a short time. This Stanza appears in the Vâiragya Shataka numbered 110. विधेः=of the Creator. विधाता विश्वसृड् विधिः *Amar. Metre*—द्रुतविलम्बित; *see* Stanza 52.

Trans.—The Creator first creates a jewel among men, a very mine of all virtues, and an ornament of the world; then in a moment breaks him down. Oh alas! How unreasonable is the action of the Creator !

93. यदा is here in the sense of यदि. Its correlative तर्हि should be supplied. करीरविटपे—On the branch of the Kari'ra plant. This is a thorny plant growing in deserts and eaten by sheep and camels. It is known in Sindh as Kirada. शाखायां पल्लवे स्तम्बे विस्तारे विटपोऽस्त्रियां *Rabhasa.* उलूकः=An owl. One of his names is दिवान्ध 'blind during day-time.' *See Ma'gha* 1. 53. अपि—This particle seems to be redundant here. It has been construed with दिवा by Krishna Sha'stri. धारा नैव &c.–This idea will be clear by a reference to *misc*: Stanza 11. मेघस्य—मेहति सिंचति इति मेघः. ललाट०—It is a popular belief among the Hindus that the Creator marks on the forehead of a creature on the sixth day of his birth the future course of his life; *see Naisha.* I. 15, and I. 138. *Metre*—शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—Is it the fault of spring that there should be no leaves on the Kari'ra-bush? If the owl cannot see by day, is it the fault of the sun? What fault is it of the cloud that the current of rain-water does not fall into the mouth of the Cha'taka. Who can wipe off whatever is already written on the forehead by the Creator?

94. नमस्यामः=पूजयामः. The affix क्यच् (य) is added to नमस्, वरिवस् and चित्र in the sense of 'adoring, serving, and striking with wonder' respectively, whereby the nominal verbs are formed; *see Pani.* III. i. 19. देवान्—The accusative is used here because it is governed by the verb नमस्यामः, although नमस् alone would govern the dative as in the last line. " Cases governed by indeclinables such as नमः, स्वस्ति &c., are called Upapada-Vibhaktis as distinguished from those governed by verbs which are called Káraka-Vibhaktis. In cases where both are possible the latter predominate over the former." उपपदविभक्तेः कारकविभक्तिर्बलीयसी. ननु=न+नु. The combination of नु (which has an interrogative force involving some 'doubt' or 'uncertainty') with न is treated as a separate word and used in various senses. Here it is used as a corrective word like *why* in English. हतविधेः=of wretched or accursed fate. हत is often used as the first member of a compound in the sense of 'wretched', 'accursed' &c. A similar word is दग्ध; *see Vairàgya* Stanza 8. Compare the Maráthi equivalents मेला and जळला for these words. Bhartrihari makes here a distinction between कर्म and विधि; कर्म is the action on which even the course of विधि is dependent. प्रतिनियत०—प्रतिनियतं (settled, fixed) च तत्कर्म च, तस्य एकं (केवलं) फलं ददातीति. We are for taking this word with कर्म and not with फल as Mr. Telang seems to have done. फलं क०—*See* note in Stanza 89. किम्—For the use of this word *see* Stanza 21. येभ्यः प्रभवति—Words having the sense of अलम् such as

प्रभुः, समर्थः, शक्तः &c., and also the word प्र+भू are used with the dative, *see* Sidhánt Kaumudi on *Pânini* II. iii. 16. The genitive may also be used with words like प्रभु ' प्रभ्वादि योगे षष्ठयपि साधुः । तेन प्रभुर्बुभुक्षुर्भुवन-त्रयस्येति साधुः *Sid: Kau:. Metre* --शिखरिणी; *see* Stanza 8.

Trans.—We adore the gods, but are they not in the power of accursed destiny ? It is destiny then that must be adored, but it only dispenses to individuals the fruit of the settled deeds performed in their former state; the fruit of those acts, however, depends upon the acts themselves. Why then should we worship the gods or destiny ? Let us pay our respects to those acts over which even destiny has no control.

95. कुला॰—Like a potter; *see* note on पुष्पवत् in Stanza 4. This refers to the work of Brahmá *viz.* that of creating things. ब्रह्मा॰—ब्रह्माण्डं (the primordial Egg) एव भाण्डं (a vessel, a goblet) तस्य उदरे (मध्ये). दशाव॰—"There are two ways of interpreting the expression (1) गहन being taken as meaning forest, and महासंकटे as a Bahuvrihi meaning 'full of great difficulties'; (2) गहन being taken as an adjective meaning troublesome and महासंकटे in great difficulty." *Telang.* The account of the incarnations of Vishnu is well-known. कपाल॰—कपालयुक्तः पाणिपुटकः क॰—पा॰—पुटकः, तस्मिन् (Madhyamapadalopi compound). The locative goes with भिक्षा and therefore it is एकदेशी अन्वय for which *see* note in Stanza 26. भिक्षाटनम्—येन रुद्रः भिक्षाटनं कारितः is a passive construction. In forming the passive construction of causal verbs, the principal object in the causal which is the subject (agent) of the verb in its primitive sense is put in the nominative case and the other object remains unchanged. प्रयोज्यकर्मण्यन्येषां ण्यन्तानां लादयो मताः *Sid: Kau*: on *Pa'ninî* VII. I. 69. For the story Rudra's begging with the skull in his hand, *see* Skandha Purána सूर्यो भ्राम्यति—Hindu astronomers have generally the theory of the sun going round the earth which is not in keeping with western investigations; *see* Siddhánt Shiromani. Mr. Kale's remarks on this Stanza are "The Sloka is faulty in many ways as regards the construction and meaning of almost every line. The Tad. affix वत् is used in such instances as ब्राह्मणवदधीते (*Pa'ni* V. i. 115) where वत् has a distinct relation with अधीते *i. e.* the क्रिया. Now here कुलालवत् is to be taken with नियमित where in the action is implied; then the construction becomes ब्रह्मा येन कुलालवत् ब्रह्माण्डभाण्डोदरे नियमितः etc. Here भाण्डोदरे goes well with Bramhá but not with कुलाल as it is absurd to suppose a कुलाल to be confined in a pot. Again Ramarshi says ब्रह्माण्डभाण्डे नियमितः *i. e.* ब्रह्माण्ड-भाण्डानि विधातुं नियमितः but then what is the meaning of गहन. In the

second line there is nothing objectionable but the construction is ambiguous, गहन being a noun as well as an adjective. In the third line the compound कपालपाणिपुटके is to be understood as a Madhyama-padalopi comp. Then follows भिक्षाटनम्. Now what relation is there between कपाल० and भिक्षाटनम्? If any sense is to be given to the clause we must understand पुटके भिक्षा तदर्थमटनम् taking it as एकदेशी अन्वय. Perhaps the poet wrote ०पुटकः qualifying रुद्रः. के being a mistake for कः committed by some careless scribe. Again in the fourth line the causal so prominently expressed by नियमित, क्षिप्त and कारित altogether disappears, भ्राम्यति being used. Thus there is the fault called प्रक्रमभङ्ग." *Metre*—शार्दूलविक्रीडित. *See* Stanza 6.

Trans.—Adoration to action by which Bramhá has been constrained to work like a potter in the hollow of this universe, Vishnu thrown into the great difficulty of the troublesome ten incarnations, Rudra forced to wander a-begging with the skull in his joined hands and the sun compelled to constantly travel in the heavens.

96. आकृतिः=Handsome form, noble appearance. *Cf.* नह्याकृतिः सुसदृशं विजहाति वृत्तम् *Mrichhak.* भाग्यानि—Good deeds, merits. शील—Good disposition, character. पूर्व०—By observance of religious duties in former state. संचितानि—*see* St. 89 for the three kinds of fate *viz.* संचित, प्रारब्ध and क्रियमाण. पुरुषस्य goes with भाग्यानि. यथैव—The एव added to यथा lends a greater force to the comparison; *cf.* वितरति गुरुः प्राज्ञे विद्यां यथैव तथा जडे *Uttar Rám. Alankára*—उपमा, क्रियादीपक, श्लेष. *Metre*—वसन्ततिलका.

Trans.—Neither handsome form, nor noble birth, nor character, nor learning, nor even service assiduously performed, but only the merits of men gained by the observance of religious duties in former state bring forth fruit as a tree does in its season.

97. शत्रु०—शत्रवश्च जलं च अग्निश्च, तेषां मध्ये. प्रमत्तं—Intoxicated, mad. महा०—अर्णांसि सन्त्यस्मिन् इति अर्णवः; अर्णस्=water. We do not see any propriety of जल in the first line when we have the महार्णवे in the second. The Rev. Mr. Wortham appears to have taken शत्रुजनाग्निमध्ये which avoids the difficulty. विषम०—In a dangerous or difficult position; *see Misc*: Stanza 19. also see Bhatti VI. 88; and Bhag. II. 2. *Alankára*—क्रियादीपक. *Metre*—उपेन्द्रवज्रा.

Trans.—Meritorious deeds performed in a former state save a man everywhere whether he be in a forest, in the battle-field or among enemies, in water or in fire. They save him even if he be in

the ocean or on the top of a mountain or whether he be asleep, intoxicated or in a difficult position.

98. The syntactical arrangement of the Stanza is defective. This defect is known as अविमृष्टविधेयांशत्व. Construe the Stanza या (सत्क्रिया) खलान् साधून् करोति, मूर्खान् विदुषः करोति &c. Some read चक्रिकाम् or वक्रिकाम् instead of सत्क्रियां when the construction would remain unchanged but looking to the exposition of principles throughout the poem we cannot accept the readings suggested. हितान्=Well-wishers. *see Kira't.* I. 5. प्रत्यक्षं=अक्ष्णः अभिमुखं प्रत्यक्षं Avyayibháva compound. It can also be a द्वि० तत्पु० by the Vártika 'अत्यादयः क्रान्ताद्यर्थे द्वितीयया and in that case it may be dissolved as अक्षमिन्द्रियं प्रतिगतम् प्रत्यक्षम्. In forming an Avayayibháva compound the termination अम् should be added to अक्षि when preceded by प्रति, पर changed to परो, सम् and अनु, the इ of अक्षि being dropped under the Gana Sutra प्रतिपरसमनुभ्योऽक्ष्णः. Mark that the word अक्षि in compound and other *Vrittis* means an 'organ of sense' in general and not the eye only; वृत्तिविषये अक्षिशब्दः इन्द्रियमात्रपरः *Manorama'.* परोक्षम्—*See* note on प्रत्यक्षम्. हालाहलं—Deadly poison, one of the fourteen articles gained from the ocean; *see* Stanza 80. सत्क्रियां=Good conduct; *see Sha'kuntala'* "शकुन्तला मूर्तिमती च सत्क्रिया". भगवतीं=ऐश्वर्यवतीं Glorious, divine. व्यसनैः=By constant applications. *see* Stanza 62. गुणेषु विपुलेषु refers to the virtues enumerated above. आस्थां=Endeavour. आस्थानी यत्नयोरास्था *Amar.* मा कृथाः—*See* note in St 77. *Metre*—शार्दूलविक्रीडित; *see* St. 6.

Trans.—Oh good man! If you wish to gain your desired objects, do not exert yourself in vain with constant application for the aquisition of various qualifications, but cultivate glorious good conduct which makes evil men good, the fools wise, enemies well-disposed, invisible things visible and which turns poison into nectar in a moment.

99. गुणवत्—गुणाः विद्यन्ते अस्मिन् इति. परिणतिः=Result. अतिरभ०—रभसः=Rashness, headlong haste. आवि०—Up to the time of death. *Cf.* हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता *Raghu* VIII. 45. हृदयदाही—हृदयं दहति तच्छीलः. शल्य०-शल्य=A splinter, a thorn, any extraneous substance lodged in the body and giving it very great pain; *see* Stanza 56. विपाकः=*orig:* cooking; thence ripeness, consequence, result. *Cf.* अहो मे दारुणतरः कर्मणां विपाकः *Ka'dam. Alanka'ra*—काव्यलिङ्ग. *Metre*—मालिनी.

Trans.—A wise man before undertaking any good or bad action must carefully look to its consequence; for, the result of actions per

formed with excessive rashness, tortures the heart till the end of life like a foreign substance in the body.

100. स्थाली—a cooking vessel, स्थलति तिष्ठत्यन्नमत्र. वैदूर्यमय्यां—Mr. Telang has वैडूर्य which is not correct. Pánini' has a special Su'tra विदूराञ्ञ्यः IV. iii. 84. on which Kaumudi runs "विदूरात्प्रभवति वैदूर्यो मणिः." वैदूर्यप्रचुरा वैदूर्यमयी. तिलखलीं—The lees of sesame, the refuse of sesame after the oil has been extracted. चन्द०—चन्दनानि आद्यानि येषु तैः लांगलाग्रैः=By ploughshares. अर्कमूलस्य हेतोः=For the sake of the root of the Arka plant. अर्क=The *Calatropis Gigantea;* the swallow-wort. A plant known in Maráthi by the name of रुई and आखडो in Gujaráthi. The idiomatic use of the genitive with the word हेतु is note-worthy. When the word हेतु is used in a sentence, that which is the cause and the word हेतु are put in the genitive case षष्ठी हेतुप्रयोगे *Pa'ni* II. iii. 26. कर्पूरखण्डान्=Collections of the camphor plants. अब्जादिकदम्बे खण्डमस्त्रियाम् *Amar.* वृतिं=A hedge. कोद्र०—कोद्रव=A very course kind of grain called in Guj. कोद्रा and in Maráthi हरिक. कर्मभूमिं—This world is specially ' the place of action, or as Butler calls it a world for man's probation' as opposed to Swarga which is the place of enjoyment and called उपभोगभूमिः *see Muir* V. 325. कर्मभूमिरियं ब्रह्मन्फलभूमिरसौ मता. तपस् is used here in a wider sense as meaning the performance of one's religious duties of all sorts, necessary to elevate him to heaven. *Alanka'ra*—मालानिदर्शना; *see* Stanza 6. *Metre*—स्रग्धरा.

Trans.—That unfortunate man, who having come into this world of action, does not walk piously, is like one who cooks the lees of sesame over fire from fuel consisting largely of sandal-wood in a pan of lapis-lazuli, is like one who turns the soil with a golden share to get the root of the swallow-wort, or is like one who cuts down a grove of camphor-trees to fence in a field of the Kodrava.

101. मेरुशिखरं—*See* note in Stanza 49. आहवे=In battle. वाणिज्यं=वणिजः कर्म trade. विद्याः—The usual number of these according to Hindu notions is fourteen. अङ्गानि वेदाश्चत्वारो मीमांसा न्यायविस्तरः ॥ पुराणं धर्मशास्त्रं च विद्या ह्येताश्चतुर्दश ॥ *Manu.* also Raghu V. 21. कलाः—These are recognised to be sixty-four. They are गीतं, वाद्यं, नृत्यं, आलेख्यं, विशेषकच्छेद्यं, तण्डुलकुसुमवलिविकाराः, पुष्पास्तरणं, दशनवसनाङ्गरागः, मणिभूमिकाकर्म, शयनरचनं, उदकवाद्यं, उदकाघातः, चित्राश्च योगाः, माल्यग्रथनविकल्पाः, शेखरकापीडयोजनं, नेपथ्यप्रयोगाः, कर्णपत्रभङ्गाः, गन्धयुक्तिः, भूषणयोजनं, ऐन्द्रजालाः, कौचुमाराश्च योगाः, हस्तलाघवं, विचित्रशाकयूषभक्ष्यविकारक्रिया, पानकरसरागासवयोजनं, सूचीवानकर्माणि, सूत्रक्रीडा वीणाडमरुकवाद्यानि प्रहेलिका, प्रतिमाला, दुर्वाचकयोगाः,

पुस्तकवाचनं, नाटकाख्यायिकादर्शनं, काव्यसमस्यापूरणं, पट्टिकावेत्रवानविकल्पाः, तक्षकर्माणि, तक्षणं, वास्तुविद्या, रूप्यरत्नपरीक्षा, धातुवादः, मणिरागाकरज्ञानं, वृक्षायुर्वेदयोगाः, मेषकुक्कुटलावकयुद्धविधिः, शुकसारिकाप्रलापनं, उत्सादने संवाहने केशमर्दने च कौशलं, अक्षरमुष्टिकाकथनं, म्लेच्छितविकल्पाः, देशभाषाविज्ञानं, पुष्पशकटिका, निमित्तज्ञानं, यन्त्रमातृका, धारणमातृका, संपाठ्यं, मानसी, काव्यक्रिया, अभिधानकोषः छन्दोज्ञानं, क्रियाकल्पः, छलितकयोगाः, वस्त्रगोपनानि, द्यूतविशेषाः, आकर्षक्रीडा, बालक्रीडनकानि, वैनयिकीनां वैजयिकीनां व्यायामिकीनां च विद्यानां ज्ञानं, इति चतुःषष्टिरङ्गविद्याः *Va't. Kam. Sut.* शिक्षताम्—The root शिक्ष् being *Atm.* the reading शिक्षतु is incorrect. खगवत्—*See* note on पुष्पवत् Stanza 4. परं=excessive. भाग्यवशतः=' in obedience to the power of fate' should be construed with भाव्यस्य; *see* note on विधिवशात् Stanza 90. *Cf.* यदभावि न तद्भावि भावि चेन्न तदन्यथा. *Bhag. Gíta. Metre*—शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—One may dive into the waters, he may ascend to the top of mount Meru, he may overcome enemies in a battle, he may devote himself to trade, agriculture, or service &c.; he may study all branches of learning and the arts, or he may voyage with great effort through the extensive aerial regions, but that which is not to happen in this world never happens; how can that, which is destined to befall one under the influence of fate, be averted ?

102. तस्य सुजनतां उपयाति—is friendly disposed towards him. कृत्स्ना=Whole. सन्नि॰—निधयश्च रत्नानि च निधिरत्नानि, सन्ति च तानि निधिरत्नानि च सन्निधिरत्नानि, तैः पूर्णा=(1) Full of excellent treasures and excellent jewels. (2) सन् निधिर्येषां तैः रत्नैः परिपूर्णा=Full of jewels in excellent collections. (3) सत् has been taken only with निधि by Krishna Shástri while Rámarshi takes (4) संनिधौ समीपे रत्नैरुत्कृष्टवस्तुभिः गवाश्वान्नवस्त्रादिभिर्मणिभिर्वा पूर्णा. *Metre*—वसन्ततिलका; *see* Stanza. 2.

Trans.—A terrible wood becomes a splendid city, all people begin to be good, the whole world becomes full of excellent treasures and jewels to that man who has performed plenty of righteous acts in his former existence.

103. प्राज्ञे॰—प्रज्ञाः एव प्राज्ञाः. Both the forms प्रज्ञ and प्राज्ञ have the same meaning under the Su'tra प्रज्ञादिभ्यश्च *Pa'nini* V. iv. 38; *Cf.* St. 14. *supra.* प्राज्ञेभ्यः इतरे, तैः=With those other than the wise *i. e.* fools. सम॰—(समय=1. Right moment. 2. An engagement.)=(1) समयस्य च्युतिः Slipping of the right moment. (2) समयात् च्युतिः Breaking of an engagement. कः शूरः—*Cf.* कः शूरो यो ललनालोचनबाणैर्न च व्यथितः *Shankara'cha'rya*; also St. 107 *infra.* अनुव्रता—अनुकूलं व्रतं (नियमः) यस्याः सा. किं धनं—*See* Stanza 16, 20, and 21. आज्ञाफलम्—आज्ञा एव फलं यस्य. The fruit of which is the capacity to command, to enforce obedience.

Cf. St. 48. *Alanka'ra*—परिसंख्या; *see* Stanza 71. *Metre*—शार्दूलविक्रीडित. *See* Stanza 6.

Trans.—What is gain? Company of the virtuous. What is trouble? Company of fools. What is loss? Letting slip an opportunity. What is vigilance? Devoted application to the principle of righteousness. Who is valiant? He who has subdued his passions. Who is the best beloved? The faithful wife. What is wealth? Learning. What is happiness? Not going out on travels. What is royalty? The power to command.

104. *See* Stanza 33. ह—An emphatic particle used to lay stress on the preceding word and translatable by 'verily,' 'indeed' &c., but it is often used expletively without any particular signification especially in Vedic literature. गती ह—This cannot be taken as गती इह as this is ungrammatical; गती being the dual form it cannot be joined with the vowel of the next word; *see* *Pa'nini* I. i. **11.** and VI i. 125. *Alanka'ra*—उपमा. *Metre.*—अनुष्टुप्.

Trans.—The position of the high-minded is twofold as in the case of the Málati flower either to be on the head of the people or to wither away in a forest.

105. अप्रि०—अप्रियवचनैः दरिद्राः=Poor in disagreeable language, wanting in harsh language *i.e.* not given to use harsh language. प्रिय० -प्रियवचनैः आढ्याः (संपन्नाः)=Rich in agreeable language *i. e.* given to using agreeable language. स्वदा०—दार=Wife. A masculine word always used in the plural. दाराक्षतलाजासूनां बहुत्वं च *Linganusha'sana.* दाराः पुंभूम्नि चाक्षताः *Amar.* परपरि०—Averse to speaking ill of others. The word परिवाद may be also परीवाद according to Su'tra उपसर्गस्य घञ्यमनुष्ये बहुलम् *Pa'nini* VI. iii. 122. *Metre*—आर्या; *see* Stanza 3.

Trans.—This world is sparsely adorned by persons who are not given to the use of harsh language but are full of agreeable speech, are happy with their own wives and are averse to speaking ill of others.

106. कदर्थि०—Despised, slighted, distressed. धैर्य०—धैर्येण वृत्तिः (वर्तनं) यस्य. धैर्यगुणः—धैर्यमेव गुणः. प्रमार्ष्टुम्=To obliterate. For the use of the Infinitive, *see* note in Stanza 6. तनूनपातः=Of the fire; "कृपीटयोनिर्ज्वलनो जातवेदास्तनूनपात्" *Amar.* Mr. Telang's reading अधोमुखस्यापि कृतस्य वन्हेः is not grammatically satisfactory as observed by him. शिखा=Flame. *Alanka'ra*—दृष्टान्त; *see* Stanza 15. There is दृष्टान्त in this Stanza in consequence of the reflective representation of धैर्यवृत्ति

पुरुष and तनूनपात्, कदर्थितत्व and अधोमुखत्व, as well as शिखा and धैर्यगुण. *Metre*—उपजाति; *see* Stanza 12.

Trans.—It is not possible to obliterate the virtue of constancy of a far-minded man however distressed he may be; never does the flame turn downwards even if the torch were held pointing towards the ground.

107. कान्ताक०—कान्तायाः कटाक्षाः, ते एव विशिखाः (बाणाः). लुनन्ति—The root लू 'to cut' or 'to wound' is more appropriate for arrows than खन् 'to dig'. Hence the reading adopted in the text. Mr. Kale prefers the reading खनन्ति यस्य चित्तं is to be construed with लुनन्ति, निर्दहति and कर्षन्ति. भूरि *adj.*—Numerous. *Metre*—वसन्ततिलका; *see* St. 2.

Trans.—That firm man, whose mind is neither pierced by the arrows shot from the glances of women, nor consumed by the fire of anger, nor ensnared in the net of coveteousness by numerous mundane objects, predominates everywhere in the three worlds.

108. पादाक्रान्तं As applied to the hero पादाभ्यां आक्रान्तं; and as applied to the sun पादैः (किरणैः) आक्रान्तं. स्फार०—स्फार=Plenty, abundant. स्फुरित=Glittering, dazzling. स्फुरितं च तत्तेजश्च स्फुरिततेजः, स्फारं स्फुरिततेजः यस्य तेन. As applied to the hero तेजस्=Valour. There does not seem to be any necessity of finding out an allusion to the Vámana incarnation of Vishnu in this verse as Mr. Telang seems to do. *Alanka'ra*—उपमा and श्लेष. *Metre*—अनुष्टुप्.

Trans.—The whole world is brought under full control by one single brave individual just like the sun who sheds abundance of refulgent light.

109. जलायते—जलमिव आचरति. The verbs जलायते, कुल्यायते, स्वल्पशिलायते &c., are formed from the nouns जल, कुल्या, स्वल्पशिला &c., according to the Su'tra कर्तुः क्यङ् सलोपश्च *Pa'nini* III. i. 11. The nominal verbs so derived are conjugated in the Atmanepada. कुल्या=A stream, a canal. मृगपतिः=The lord of beasts, the lion. व्याल=A serpent. *See* note in St. 6. माल्यगुण=Flower-wreath, garland. विषरसः=Poisonous fluid. पीयूषवर्ष=A shower of nectar. अखि०—वल्लभतमं=Extremely agreeable. शीलं—*See* Stanza 39. *Alanka'ra*—उपमा. *Metre*—शार्दूलविक्रीडित.

Trans.—In a moment fire becomes as cool as water, the mighty ocean no more than a rivulet, the mount Meru only a small stone, the lion becomes as harmless as an antelope, the serpent a mere garland of flowers, a poisonous fluid but nectar for one who leads a virtuous life which becomes extremely agreeable to the whole world.

110. The adjectives लज्जागुणौघजननीं, अत्यन्तशुद्धहृदयां and अनुवर्तमानां apply both to जननी and प्रतिज्ञा. लज्जागु०—लज्जा च गुणौघश्च तयोः जननीं (उत्पादयित्रीं)=In the case of जननी it means 'one who infuses sense of shame and various other qualities.' In the case of प्रतिज्ञा the phrase means 'the instigator of the sense of shame and other qualities.' अत्यन्तशु०—अत्यन्तं शुद्धं हृदयं यस्याः or यस्यां वा. (1) one having an extremely pure heart, (2) that in which the motives are extremely pure. अनुवर्तमानां=(1) wholly devoted. (2) always binding. तेजस्विनः=Those having mettle in them; the spirited. सुखम्=(*adv:*) Readily, without any ado. The word can be taken as a *noun*, when the phrase would mean 'abandon comforts and even life itself. सत्यव्रत०—सत्यमेव व्रतं, तस्मिन् व्यसनं अस्ति एषां ते=Those devoted to the resolution of being true. For व्यसन, *see* Stanzas 62 and 98. There does not seem any necessity of adding इन् to व्यसन since सत्यव्रतव्यसनाः as a Bahuvri'hi conveys the desired sense; *see* note on विगन्धि in St. 9. न पुनः=But not, rather than. प्रतिज्ञा=Promise, declaration. Some Mss: read लज्जां in the first line and अनुवर्तमानाः in the second, in which case लज्जां is to be construed as the object of अनुवर्तमानाः, when all the adjectives are to be applied to लज्जा and जननी, and अनुवर्तमानाः (acting under influence of) to be taken with तेजस्विनः. *Alanka'ra*—उपमा. *Metre*—वसन्ततिलका.

Trans.—Spirited men, who are devoted to the resolution of being truthful, readily give up even their life rather than swerve from their word which to them is like their own mother who instils the sense of shame and various other qualities [in their minds], is perfectly pure-hearted, and wholly devoted to them.

MISCELLANEOUS.

1. अग्राह्य has two meanings:—(1) *lit.* seized; hence that what cannot be comprehended or fathomed; (2) what cannot be touched by the hand. यथैव—*See* Stanza 96. यत्—This pronoun appears superfluous here. भाव=Feelings, inclinations of the mind. भावोऽभिप्राय आशयः *Ya'dava. see* Raghu II. 26. पर्व०—सूक्ष्ममार्ग=a narrow monntain path, defile; पर्वतस्य सूक्ष्ममार्ग इव विषमः (अगम्यः). स्त्रीणां goes with हृदयं, भावः, and चित्तं. पुष्क०—पुष्करस्य पत्रे यत्तोयं तदिव तरलं =As unsteady as the water on a lotus leaf. आशंसितं is here used for शंसितं=mentioned. नाम—Mr. Telang takes this word as an idiomatic expletive equivalent to 'verily'. Can it not here be taken in its most general sense of 'named,' 'known as,' 'by name.' नाम प्राकाश्य-

कुत्सयोः ॥ संभाव्याभ्युपगमयोरलीके विस्मये कुधि ॥ *Hema.* दोषैः समं—*See* note on सह Stanza 76. *Alanka'ra*—उपमा. *Metre*—शार्दूलविक्रीडित.

Trans.—The heart of the woman is as impossible to be caught as the image of the face in a mirror, her feelings can not be ascertained since they are as difficult as the narrow defile of a mountain, her mind is said by the wise to be as fickle as the water on a lotus-leaf. She grows with her blemishes like a creeper with poisonous sprouts and is known as *Na'ri* (woman).

2. अभि०—अभिमुखं निहतः=Wounded in the front. *Cf.* न निवर्तेत संग्रामात्क्षात्रं धर्ममनुस्मरन् ॥ *Manu* VII. 87. आहवेषु मिथोन्योऽन्यं जिघांसन्तो महीक्षितः ॥ युध्यमानाः परं शक्त्या स्वर्गं यान्त्यपराङ्मुखाः ॥ *Ibid.* 89. Also *see Bhag. Gi'ta'* II. 38. तिष्ठतु तावत्—Let that be apart; let all consideration about it be left aside. बत—An indeclinable expressing satisfaction. खेदानुकम्पासंतोषविस्मयामन्त्रणे बत *Amar.* अत्यर्थम्=Exceedingly. अतिवेलभृशात्यर्थातिमात्रोद्गाढनिर्भरम् *Amar.* साधुवादः—साधु इति वादः=praise. श्रवणसुखः—श्रवणं सुखयति इति that which pleases the ear. *Metre*—आर्या. *See* Stanza 3.

Trans.—Let alone the fact that a man killed in the front-ranks in a battle obtains victory or heaven; he certainly must obtain the eulogy of both sides which is exceedingly pleasing to the ear.

3. इय०—इयत्=So much, of this extent as indicated by a demonstration from the speaker. *Cf.* इमावियन्तौ पुनरेषमस्ते ॥ पुनः कियन्तौ परतो भवेताम् *Ka'vya.* वा—Mr. Telang finds this particle inexplicable. We would suggest its being taken in the usual sense of 'or' with इयत् expressing a wider extent *viz.* the whole universe and एतत् a restricted one *i. e.* perhaps only this world. निर०—चमत्कृतीनां अतिशयः च०—त्यतिशयः, निरवधिश्चासौ च०-त्यतिशयश्च, तस्मिन्=In the unlimited extent of wonders. प्रभवति is used here in the sense of प्रकर्षेण भवति. यत्= Because. दन्तसलिलैः—This is not quite clear. दन्तमुकुलैः may make a good sense and we have translated the Stanza accordingly though we must not omit to mention that such a reading is not found in any of the Mss. *Cf.* वसति दशनशिखरे धरणी तव लग्ना । शशिनि कलङ्ककलेव निमग्ना ॥ केशव धृतशूकररूप जय जगदीश हरे *Gi't Go.* I. 8. Mr. Telang translates दन्तसलिलैः 'by the waters in the jaw.' Mr. Kále has हन्त सलीलं. शिरः—शेषः—शिर एव शेषः यस्य सः "शत्रुं—परः would be a better reading" without making any change in the sense, since पर or अन्य is generally used with एक in the sense of '*the one-the other*' with reference to two objects that are before specified. निगिलति—*Pre*: *3rd per* : *Sing*: from गॄ to swallow, to devour, the र् being optionally changed to ल् before

the vowel terminations by the Sutra अचि विभाषा *Pa'nini* VIII. ii. 21. The third line alludes to the Varáha incarnation of Vishnu who went down deep into the waters and raised up the earth; see Raghu XIII. 8. For Ráhu *see* Stanza 34. *Alanka'ra*—काव्यलिंग and यथासंख्य. *Metre*—शिखरिणी.

Trans.—In such an unlimited extent of wonders [of the universe] or even in that [of this world] the Varáha as well as the Ráhu chiefly become the objects of admiration; since the one bore the earth which was immersed [in the ocean] on the points of his jaw and the other, although remaining only with his head, swallows his enemy and again lets him off.

4. उद०—उदन्वत्=उदकानि सन्ति अत्र The ocean; उदन्वानुदधिः सिन्धुः *Amar.* The word उदक+the affix मतुप् (वत्) irregularly forms the word उदन्वत् 'the ocean' or 'the Rishi of that name' by *Pani.* VIII. ii. 13.; regularly it is उदकवत् 'containing water'. उदन्वता छन्ना उदकछन्ना *lit.* covered but here 'engirt or bounded by the ocean, *see* Vairágya Stanza 26. योजनशतं=(*accu: of place.*) Extending over a hundred Yojanás. *See* Páni. II. iii. 5. पान्थः ever moving along a path from पन्थानं नित्यं गच्छति इति. गगन०—कलयति=Takes the measure of the sky. भावाः=Objects, things. स्फुर०—स्फुरन्चासौ अवधिश्च, तस्य मुद्रा, तया मुकुलिताः= "contracted within distinct boundary marks *i. e.* the bounds are clearly visible", limited by well-defined boundary marks. प्रज्ञो०= Brilliancy of the intellect. असीमा=असीमा—न विद्यते सीमा मर्यादा यस्य सः Boundless, unlimited. विजयते—जि preceded by वि or परा is Atmane-padi. विपराभ्यां जेः *Pa'nini* I. iii. 19. *Alanka'ra*—व्यतिरेक—उपमानाद्यदन्यस्य व्यतिरेकः स एव सः *K. Praka'sh.* The mention of the superiorty of प्रज्ञोन्मेष over the Upamánás *viz:* भू, समुद्र &c., in this Stanza, forms Vyatirekálankára. *Metre*—शिखरिणी. *See* Stanza 8.

Trans.—The earth is bounded by the ocean, that expanse of waters again is but a hundred Yojanás, the sun always takes the measure of the sky by his course: thus are objects generally limited within distinct boundary marks, but it is the brilliancy of intellect of the wise that is unlimited.

5. वा—An alternative conjunction. The first half of each of the four lines of the Stanza refers to one engrossed with worldly concerns, while the other half to him who is for renouncing mundane matters. *Alanka'ra*—विकल्प. विरोधे तुल्यबलयोर्विकल्पालंकृतिर्मता *Kuwal.* The two opposed alternatives of equal force *viz:* केशव and शिव, भूपति and यति &c., have been put forth in the Stanza and they cannot both

be resorted to at one and the same time, hence there is Vikalpa. *Metre*—शालिनी—शालिन्युक्ता म्तौ तगौ गोऽब्धिलोकैः The pause is after the 4th syllable.

Trans.—[Choose] but one divinity–either Keshawa or Shiwa, one friend–either a king or an ascetic, one place of residence–be it a mansion or a forest, one companion in life–a handsome woman or a mountain valley.

6. कमठकुला०—कमठ=के जले मठति इति अच्; the tortoise; *see* St. 7 *infra* and Vairágya. *misc*; 18. The कुलाचलs are seven mountains supposed to exist in each division of the continent. Their names are: महेन्द्रो मलयः सह्यः शुक्तिमानृक्षपर्वतः ॥ विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः. *See* Stanza 20 *infra*. दिग्गज=The eight elephants supposed to preside over the eight cardinal points; they are:—ऐरावतः पुन्डरीको वामनः कुमुदोञ्जनः ॥ पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः *Amar.* The Rámáyana gives these differently. फणिपति=The lord of the serpents; Shesha. *see* St. 35 *supra*; Vairágya. *misc*: 26. The Kamatha, Kuláchala &c., are well-known supporters of the earth:—कूर्मः पातालगङ्गापयसि विहरतां तत्तटीरूढमुस्ता मादत्तामादिपोत्री शिथिलयतु फणामण्डलं कुण्डलीन्द्रः ॥ दिङ्मातङ्गा मृणालीकवलनकलनां कुर्वतां पर्वतेन्द्राः सर्वे स्वैरं चरन्तु त्वयि वहति विभो भोज देवीं धरित्रीम् ॥ *Bhoja–Prabandha.* प्रतिपन्नं=Accepted, undertaken. अमलमनसां—of those whose minds are pure; *i. e.* who never use equivocal language. फलति seems to be incorrect, there must be चलति or some word of that import. For the general idea, *see* the next Stanza. *Alanka'ra*—व्यतिरेक; *see* St. 4. *supra*. *Metre*—आर्या.

Trans.—The earth though supported by the tortoise Kamatha, the Kuláchala mountains, the Dikgaja elephants, and the serpent Shesha, shakes; but whatever is undertaken by the pure-minded remains unchanged even at the end of a Yuga.

7. कूर्मस्य—कौ जले ऊर्मिः वेगो अस्य इति कूर्मः a tortoise. Mr. Telang has न मनसा instead of स्वमनसा and takes the third line as a question like the previous two; and suggests किं चाङ्गीकृतम् as the reading and further remarks—The reading किन्तु is more appropriate for the intended sense, but to obtain that न must be got rid of. But the questions in the first two lines refer to specific objects, while that in the third one is more of a general nature and also put in a manner different from that of the previous ones, which tends to mar the beauty of the Alankára. निर्वाहः=Carrying to the end; perseverence. गोत्रव्रतं=कुलधर्मः. *Cf.* विश्वेऽस्मिन्नधुनान्यः कुलव्रतं पालयिष्यति कः *Bha'mi.* Construe the last line एतद्धि सतां गोत्रव्रतं, (यत्) प्रतिपन्नवस्तुषु निर्वाहः. This Stanza occurs in the Mudrá–Rákshasa. II. *Alanka'ra*—अर्थान्तरन्यास. *Metre*—शार्दूलविक्रीडित.

Trans.—Is it that the Tortoise is not pained by the heaviness of the load of the earth on his body because he does not throw it off; or that the sun does not sit down unmoved, is it because he is not fatigued? Not so. But a praise-worthy man is ashamed within himself to throw up whatever he has undertaken : it is the inherent trait of the good to adhere to the last to things once taken up.

8. कः वशं न याति—(An idiomatic phrase)=Who does not become subject to? पिण्ड=A bolus. *See* Stanza 31. "The last line alludes to the flour applied to a Mridanga before it is played upon." *Alankára*—अर्थान्तरन्यास. *Metre*—अनुष्टुप्.

Trans.—What man in this world is not won over by him who may have filled his mouth with a bolus of food. A drum sounds sweet when it is annointed with flour.

9. स्वभरणव्या०—व्यापार एव व्यापारमात्रं, स्वभरणस्य व्या०-मात्रं, तस्मिन् उद्यताः स्व०-यताः. अग्रणीः=अग्रं नयतीति from अग्र+नी क्विप् by *Páni.* III. ii. 61. The न is changed to ण after अग्र and ग्राम by the *Vártika* अग्रग्रामाभ्यां नयतेर्णो वाच्यः Foremost, leader. अग्रणीर्नायको नेता *Amar.* Construe the second line यस्य परार्थ एव स्वार्थः स एकः पुमान् सतां अग्रणीः. Mr. Telang has परमो नैकः instead of सपुमानेकः and has explained it "there is not even one leader of the good &c." which however is not in keeping with the statement in the fourth line; besides, the reading adopted by us makes a better sense. दुष्पू०—दुःखेन पूर्यते तद्दुष्पूरं (*see* note on असुकरं St. 28). दुष्पूरं च तदुदरं च, तस्य पूरणं, तस्मै. The reading दुःपूर is not correct; *see* note on निष्क्लेश St. 25. वाडवः—*See* Stanza 76. जीमूतः= जीवनस्य मूतः (पटबन्धः) जीमूतः a compound of the पृषोदरादि class. A cloud. घनजीमूतमुदिरजलमुग्धूमयोनयः *Amar.* तु=On the other hand, however. निदा०—निदाघ=Summer, hot season. निदाघ उष्णोपगमः *Amar.* विच्छित्ति=Destruction; *see* Vairágya Stanza 11. निदाघेन संभृतः जगत्संतापः, तस्य विच्छित्तिः, तस्यै. The dative is तादर्थ्ये by the Vártika तादर्थ्ये चतुर्थी वाच्या. *Metre*—शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—Thousands of mean fellows there are who are only busy in filling their own bellies. He only is the leader of the good who counts the interest of others alone as his own interest. The submarine fire consumes the waters of the ocean to fill his belly which is difficult of being satiated, while the cloud destroys the accumulated heat of the summer which tortures the whole world.

10. A double meaning runs through the whole Stanza—one, applied to a minister and the other, to a poet. दूरा०—दूरात् नवं अर्थं घटयति=(1) secures new revenue from afar, (2) brings about a new

meaning from afar. अपशब्दं=(1) offensive language. (2) Incorrect word, mistake. Mr. Kále takes चापशब्दं as one word to signify 'twanging of the bow' and explains the line thus—achieving lofty aims by a wise stroke of policy without having recourse to arms. सत्सभा०—The meaning of this expression can be taken to be the same in both the cases. मन्दं मन्दं=Gradually, slowly. This being an expression denoting quality, the repetition must be according to the Su'tra प्रकारे गुणवचनस्य; in that case, however, the regular grammatical form would have been मन्दमन्दं but as it is, there is no other course except to reconcile it under the Su'tra नित्यवीप्सयोः, *see* note in Stanza 8; *Megha-du'ta* Stanza 9 and Mallinátha thereon. पदं=(1) step. (2) word. लोक०—वृत्त्या (1) by consulting public opinion; (2) by going along with the current of ideas. कामं—Indeed, truly. खेदभारैरमुक्तः=not free from the burden of troubles. For a simailar idea see Mudrá-rákshasa IV. 2 and Mágha XI. 6. *Alanka'ra*—उपमा. *Metre*—मन्दाक्रान्ता.

Trans.—A minister, who brings together new income from afar, altogether avoids all offensive expressions, devotes himself to the task of pleasing the good, and gradually takes every forward move in consonance with the feelings of the people, is thus never free from the burden of troubles like a poet who brings about new meanings [in his expressions] from afar, avoids incorrect words, strives to please the learned and slowly compiles poems which would be attractive to the people.

11. प्रमा०—न प्रमाणं अप्रमाणं, अप्रमाणं प्रमाणत्वेन संपन्नं कृतं=Allotted as the share; "settled as one's measure *i. e.* as one's proportion or share." उपनमेत्=Will fall to the lot of. मनाक्=A little. Construe महान् आश्रयः मनागपि कारणं नैव. Some take it तत् मनागपि उपनमेत्, महानाश्रयः कारणं नैव. सर्वाशा०—आशा=Quarters, directions; also hopes. वर्षति—This with its subject forms *loc: absolute.* The root वृष् though transitive, is here used intransitively, its object जल being a well-known one. धातोरर्थान्तरे वृत्तेर्धात्वर्थेनोपसंग्रहात् ॥ प्रसिद्धेरविवक्षातः कर्मणोऽकर्मिका क्रिया ॥ *Sid: Kau.* द्वित्राः—द्वौ वा त्रयो वा द्वित्राः *see* note on पञ्चषाः, Stanza 34. For the idea of the latter half of the Stanza, *see* Stanzas, 50, 51 & 83. *Metre* शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—Whatever in this world is settled as one's share by all-powerful destiny shall go to him; any support, howsoever great, is of no avail in the least. Daily do the clouds which fill the whole sky shower down, but no more than two or three tiny drops of water fall in to the mouth of the Chátaka.

12. परि०=(सेव्याः) Should be attended upon, should be respected. The second quarter of the Stanza is metrically faulty and no reading has been found in any Ms. to correct it. Mr. Telang says that नो would suit the metre. We do not see how. सदु०—We do not see the propriety of सत् here. स्वैरकथाः="Ordinary random conversations." शास्त्राणि=Rules, regulations. *Alankâ'ra* काव्यलिङ्ग. *Metre*—आर्या.

Trans.—The good are to be respected though they should give no advice; [for] even their ordinary random conversations become rules [for conduct].

13. कन्दु०—पतति—The regular idiomatic phrase ought to have been कन्दुकपातं पतति like the phrases पादसंचारं चरति, अजकनाशं नष्टः. It is not possible to explain the phrase in the text unless तुल्यं is supplied. We have taken the reading पतति instead of उत्पतति, because there can be no semblance between पात and उत्पतन. The construction of the second half of the Stanza is equally unsatisfactory as the first, though the meaning and sentiment are very good; compare St. 85. *Metre*—अनुष्टुप्. *See* Stanza 1.

Trans.—A good man may fall but generally he falls as a ball: when, however, an ignoble man falls he falls like a lump of clay.

14. यदि-तत्=If—then. नाम=Possibly. अवक०—Mass of filth, dung-hill from अवकृ to gather together. विकिरति=Scratches. कृकवाकुः कृकेण गलेन वक्तीति—A cock. हंसः—*See note on* सिंहः Stanza 38. *Alankâ'ra*—अप्रस्तुतप्रशंसा. *See* Stanza 29. *Metre*—आर्या.

Trans.—If by the decree of fate the world were ever to become deprived of lotuses, would the swan scratch the dung-hill like the cock?

15. यत्—(*neu. sing.*) This relative pronoun stands for the whole sentence in each of the three lines and has its correlative तत् in the fourth line. मद०=मदवारिणा भिन्नौ करटौ येषां ते=Whose temples have burst through rut. In the reading मदभिन्नगण्डकरट, गण्ड and करट are almost synonymous words, and therefore they do not make any good meaning. वीणा—For the idea expressed here compare Kiráta I. 38 and Raghu V. 65. द्वारे—goes with तिष्ठन्ति as well as वल्गन्ति. हेम०—हेम्नः विभूषणानि येषां ते. वल्गन्ति=Prance. दर्पिताः=High-spirited. वीणा &c., are various musical instruments. सुरलो०—सुरलोके ये देवाः तेषां सदृशं (अनुरूपं) or सुरलोकस्य देवः (इन्द्रः) तस्य सदृशं. विस्फूर्जितं=(विलसितं) Manifestation of power. *Alankâra*—उदात्त. उदात्तं वस्तुनः संपत् *K. Pra.* *Metre*—शार्दूलविक्रीडित. *See* Stanza 6.

Trans.—Elephants, whose temples have burst through rut and who are heavy with sleep, stand at the gate, as well as high-spirited horses adorned with golden ornaments prance there, [and their owner] is awakened from his sleep by the sound of the lute, the fife, the drum, the conch-shell and cymbals: all this—a state like that of the Lord of the gods—is the manifestation of the power of religious merit.

16. संतो०—संतोषेण निरंतरं प्रमुदिताः. The words संतोष, प्रमोद, मुदित more or less convey one and the same idea; hence the reading has been altered. भिन्नाः—Interrupted altered. मुदः=Pleasures, joys. धन०—धनलोभेन संकुला धीः येषां. इत्थं=So that, this being the case. कस्य कृते=For whose sake; *see* note on अस्मत्कृते in Stanza 2. पदं=Abode. "When words like पात्रं, स्थानं, आस्पदं, पदं &c., are used as predicates they are always in the singular number and neuter gender though the subject be of any number or gender and the verb agrees with the subject and not with the predicative noun whatever be its position." *Apte.* स्वात्मनि एव goes with समाप्त only; *see* note on परेषां Stanza 26. मेरुः—*See* note, St. 49. मे—The root रुच् and others having the same sense govern the dative of the person or thing pleased or satisfied. रुच्यर्थानां प्रीयमाणः *Pa'nini* I. iv. 33. Construe:—इत्थं स्वात्मन्येव समाप्तहेममहिमा सः मेरुः, विधिना संपदां तादृक् पदं कस्य कृते कृतः, सः or एतत् (=विधेः कृत्यं) मे न रोचते. We do not see any beauty nor propriety in the last sentence सः मे न रोचते. It seems to be superfluous. "Shárangdhara p. 20 ascribes this to Vidyápati." *Telang.* *Metre*—शार्दूलविक्रीडित; *see* Stanza 6.

Trans.—The pleasures of those who are constantly satisfied with contentment are never altered, while the desire of those, whose minds are engrossed with lust after riches, never ceases; then for whose sake was Meru so full of wealth, created by the Creator, [since] its golden splendour is confined to itself alone. I do not like it.

17. त्रिषु—If the poet had used the locative of कमल, सत्पुरुष &c. that would have been a proper and concise construction obviating the necessity of this word. त्रितयम्— त्रयोऽवयवा अस्य त्रितयम् according to संख्याया अवयवे तयप् *Pa'ni.* V. ii. 42. *See* note on द्वयी in Stanza 33. *Metre*—आर्या. *See* Stanza 3.

Trans.—The three qualities *viz.*: red colour, beneficence and cruelty are natural to the lotus, the good, and the wicked, respectively.

18.—For the first line, comp: Stanza 65. गजाङ्गनायाः—The Rev. Mr. Wortham explains this word by 'female elephant.' We are not aware if leanness either of the body or the waist is the best quality in a female elephant. Mr. Kale takes अंगन in the sense of 'gait' and dissolves the compound as गजस्य इव अंगनं यस्याः 'one who has the gait of an elephant.' He also suggests another reading लज्जांगनायाः. We would explain the word as 'a woman of the हस्तिनी class.' नायिका पुनर्मृगी वडवा हस्तिनी चेति. *Ka'masu'tra.* Some writers on erotical science have classified women as पद्मिनी, चित्रिणी, हस्तिनी, and शंखिनी. कटौ—Mr. Telang's reading makes the 2nd line metrically defective. We have completed it by adopting this word as found in the Subhá-shit-Ratna-Bhándágára. Besides, this word is more appropriate since slender waist is a characteristic of beauty among women. शीलम्—*See* Stanza 82 and 109. *Alanka'ra*—दीपक. *Metre*—वंशस्थ.

Trans.—Truthfulness is the best quality [in man], slender waist in a woman of the Hastini class, and learning as well as patience in a Brahmin. Every one is best adorned by a virtuous conduct.

19. शृंङ्ग—The top or peak of a mountain कूटोऽस्त्री शिखरं शृंगम् *Amara.* For वरं–न, *see* note in St. 14. गुरु०—गुरुश्चासौ शिखरी च तस्य=Of a great mountain. विषमे=विगतं विरुद्धं वा समम्, तस्मिन् In a difficult place. The reading क्वापि विषमे gives a greater force to the assertion कठिनदृष-दन्तर्विदलितः. कठि०—कठिनाश्च ताः दृषदश्च, तासां अन्तः (मध्ये) विदलितः=Crush-ed among hard rocks. तीव्रदशने=तीव्राः दशनाः यस्य, तस्मिन्. तदपि=तथापि. *Metre*—शिखरिणी. *See* Stanza 8.

Trans.—Better to fall from the lofty top of a great mountain in some difficult place and have the body dashed to pieces among hard rocks: better to put the hand in the mouth of a serpent having sharp fangs: better to fall into the fire—than to swerve from good conduct.

20. विरम-*See* note in Stanza 27. विरसा०="The troubles of which has nothing to sweeten it." आयास is any bodily or mental effort. दुर० =दुरध्यवसायात्=From foolish occupation अध्यवसाय by itself meaning 'a resolute or determined undertaking.' For the तम्, *see* note in Stanza 10 and for the use of the ablative, *see* note in St. 80. ईक्षितुम्—*see* note on रोद्धुं Stanza 6. अयि—This is a vocative particle, instead of which Mr. Telang has अपि which he construes with कल्पापाये. कल्पापाये=At the time of universal destruction; *see* note on कल्पान्ते Stanza 16. व्यपे०—व्यपेतः निजक्रमः येषां ते=Those who have left their limits. कुल०—*See* note on कुलाचल *mis.* Stanza 6 *supra.* क्षुद्राः='mean,' 'narrow minded'. The latter half of the Stanza is construed by Mr. Telang in two

…ays:—कल्पापायेऽपि अव्यपेतनिजक्रमाः एते कुलशिखरिणः क्षुद्राः न भवन्ति न वैते …लराशयः or (2) कल्पापायेऽपि कुलशिखरिणः व्यपेतनिजक्रमाः क्षुद्राश्च न [भवन्ति] न …ते जलराशयः. He supports his interpretation by a quotation from …'racharita न कम्पन्ते झञ्झामरुति किल वाति प्रतिदिशम् &c. It is a well-…nown mythological belief that the great mountains and oceans …ave their limits at the time of universal destruction. *See* Bhágawat …th Skandha, 24 Chap. We would construe the lines in the follow-…g manner:—एते (महान्तः) कल्पापाये व्यपेतनिजक्रमाः क्षुद्राः कुलशिखरिणः न, …लराशयो वा न or नैते क्षुद्राः कुलशिखरिणः, न वा एते जलराशयः [ये] कल्पापाये …पेतनिजक्रमाः [भवन्ति]. Compare:—गिरयो गुरवस्तेभ्योऽप्युर्वी गुर्वी ततोऽपि …गदण्डम् ॥ तस्मादप्यतिगुरवः प्रलयेप्यचला महात्मानः ॥ *Bhá'mi*: I. *Alankára*—…यतिरेक; *see* Mis: Stanza 4. *Metre*—हरिणी; *see* Stanza 9.

Trans.—If thou expectest to see firm-minded persons fall from …heir fortitude in misfortune, cease from this foolish occupation, the …rouble of which has nothing to sweeten it. Oh small-minded chap! …hese personages are not the wretched Kulashikhari mountains, nor …ceans, which abandon their precincts at the time of universal …estruction.

21. भुजयोरन्तरं=Bosom, chest. न ना क्रोडं भुजान्तरं *Amara.* The …oot स्पृह् governs the accusative of the object for which a longing or …arnest desire is indicated. प्रकर्षविवक्षायां तु परत्वात्कर्मसंज्ञा, 'पुष्पाणि …स्पृहयति' *Sid. Kau.*; otherwise it governs the dative, *see* Stanza 45. …आयतकरवाल०—This is applicable to श्री and वनिता. When going with …he former it means आयताश्च ते करवालाश्च, ते एव कररुहाः, तैः विदीर्ण=Wound-…d by nail-like swords. In the case of the second, आयताः करवालाः इव …कररुहाः, तैः विदीर्ण=Scratched by sword-like nails. व्युत्पन्न०—व्युत्पन्न=…Accomplished. प्रौढवनिता=प्रगल्भा An accomplished mature woman …lever in amorous sports. स्मरान्धा गाढतारुण्या समस्तरतकोविदा ॥ भावोन्नता-…दव्रीडा प्रगल्भाक्रान्तनायका ॥ *Sa'hitya Darp*:. The definition will itself …ccount for the nail-marks from the woman's hand on her lover's …ody. Compare:—उपहितं शिशिरापगमश्रिया मुकुलजालमशोभत किंशुके ॥ प्रण-…येनीव नखक्षतमण्डनं प्रमदया मदयार्पितलज्जया ॥ Raghu IX. 31. *Alanka'ra*—…उपमा. *Metre*—आर्या; *see* Stanza 3.

Trans.—The splendour of glory longs for the hero's chest marked …y long nail-like swords, just as a forward woman clever in amorous …ports longs for a man's chest scratched by [her] nails long and sharp …ike sword.

22. अमृतनिधानं=A store of nectar. नायकः is to be taken with …ओषधीनाम्; the phrase means 'the lord of herbs.' For the idea con-…veyed by both the adjectives compare the names of the moon 'सुधांशुः'

and 'ओषधीशः.' अपि—This should be construed with each of the adjectives in the first two lines. शतभि०—शतभिषज् (1) The Shatatárká Nakshatra or the 24th of the lunar mansions containing one hundred stars. (2) A hundred physicians. The whole phrase therefore means 'followed by the Shatatáraká Nakshatra' and allegorically, 'attended upon by a hundred physicians.' अवतंसः=Crest, an ornament of the head. The adjectives in the first half of the Stanza indicate that the moon possesses all the necessary means required to cure a disease. भिषग्द्रव्याण्युपस्थाता रोगी पादचतुष्टयम् *Va'gbhat*. विरहयति=Does not leave. राजयक्ष्मा—यक्ष्मणां राजा इति राजयक्ष्मा (यक्ष्मन्=a disease)=The lord of diseases *viz*. consumption; it also means 'consumption of the moon.' *Comp*. 'राज्ञश्चन्द्रमसो यस्मादभूदेष किलामयः ॥ तस्मात्तं राजयक्ष्मेति प्रवदन्ति मनीषिणः' *Yogaratnákara*. The moon was cursed to be consumptive for life by his father-in-law—Daksha—for paying sole attention to Rohini and neglecting his other daughters. But this sentence was commuted at the intercession of the wives of the moon. हतविधिपरिपाकः=Result brought on by wretched fate; *see* note Stanza 94. *Alanka'ra*—विशेषोक्ति and अर्थान्तरन्यास. *Metre*—मालिनी.

Trans.—Consumption does not leave the moon although she is the store of nectar, is the lord of all herbs, is attended upon by Shatabhishak, and is the ornament of the head of Shiva. Who can avoid the operations of wretched fate ?

23. सविभ्रमाः—Sportive. श्वेता०—श्वेतं च तत् आतपत्रं च तेन उज्वला For the idea *see* *Naisha* I. 1; *Raghu* III. 16, IX. 15. इति stands for the whole preceding statement and is the object of अनुभूयते. अनु०—अनुस्यूत=Woven, unbroken; as opposed to विच्छिन्न in the third line. नितरां—*see* note in St. 18. The word goes with प्रयाति. अनङ्गक०—अनङ्गकलहस्य क्रीडायां त्रुटन्तः तन्तवः यस्य तत्. In this compound the affix क at the end, has been added according to the Su'tra शेषाद्विभाषा *Pa'nini* V. iv. 154. भ्रश्यत्=Missing. दिशः प्रयाति=Goes in all directions; becomes invisible. Mr. Telang proposes दृशो दृश्यताम् instead of दिशो दृश्यताम् but we construe झटिति भ्रश्यत् सत् दिशः प्रयाति; दृश्यताम्. *Alanka'ra*—उपमा. *Metre*—शार्दूलविक्रीडित.

Trans.—A magnificent mansion, sportive young damsels, prosperity attended with such signs of royalty as the white umbrella: these are enjoyed by man as long as he has an unbroken store of merits from his actions in former life; on its, however, being exhausted, behold ! all these things scatter away in all directions and disappear like the pearls of a necklace whose threads have been broken during love-sports.

VAIRÂGYASHATAKA.

NOTES & TRANSLATION.

1. We find चुडोत्तंसितचारुचन्द्र &c. (*vide* Vairágya Mis: St. 16) as the benedictory verse in some Mss. of the Vairágyashatak and we should have adopted the same since the subject of this Shatak is quite distinct from the previous one. We have, however, retained the benedictory verse of the Nitishatak as done by Mr. Telang.

For notes, translation &c. *see* Stanza 1 Niti.

2. प्रभव:=men of poision. स्मय०—स्मय=Pride; *see* Stanza 69 *infra.* अबो०—" Smitten by ignorance." जीर्णम्=absorbed, perished. सुभा०= Good speech. Past passive participles ending in त have sometimes the sense of neuter abstract nouns नपुंसके भावे क्तः *Pa'ni*. III. iii. 114. *see* note on भ्रान्तम् Niti: 14. " Learning remains absorbed in its possessor, without appreciation by others" *Telang*. For a parallel expression *see* Stanza 91 *infra*. *Alanka'ra*—काव्यलिङ्ग; *see* Niti: Stanza 39. *Metre* —अनुष्टुप्.

Trans.—Learned men are under the influence of envious feelings, men of position are spoilt through pride, and the rest are smitten by ignorance: hence eloquent speech wastes away wherever it be.

3. संसारोत्पन्नं चरितम्—Course of worldy life. अनुपश्यामि="see in prospect." *Cf.* नच श्रेयोऽनुपश्यामि *Gita'* I. 31. कुशलं=Happy. विपाकः= Result; *see* Niti: 99. मे भयं जनयति note the idiomatic use of the genitive. विमृशतः=वि+मृश् to think, consider; *Com:* Niti. 87. चिरपरि०—चिरं परिगृहीताः=Enjoyed for a long time. It may also mean 'enjoyed after a long time' as Rámarshi explains it. The first interpretation is, however, evidently to be preferred as a prolonged enjoyment of a thing creates an attachment for it. हि=Since, because. We have adopted हि in the place of च because the idea in the latter half of the Stanza is not simply co-ordinated with that of the first half but accounts for the terror produced on the contemplation of the result of meritorious deeds which is far from being a happy one as mentioned in the last line. व्यसनं=Misery. व्यसनं विपदि भ्रंशे दोषे कामजकोपजे *Amar.* इव used in the sense of एव *i. e.* अवधारणार्थे should be taken with दातुम्. Construe विषया विषयिणां व्यसनं दातुमिव महान्तो जायन्ते. Men are tempted by worldy objects and their temptation increases along with misery in proportion to the tenacity with which they adhere to them. न जातु कामः कामानामुपभोगेन शाम्यति ॥ हविषः कृष्णवर्त्मेव भूय एवा-

भिवर्धते *Gitá*. Whatever be the accumulation of the merits of such people, there is a limit to it and they have to fall back into the meshes of this mundane life; this is व्यसन. 'ते तं भुक्त्वा स्वर्गलोकं विशालं क्षीणे पुण्ये मर्त्यलोकं विशन्ति ॥' *Gitá* IX. 21. विषयिणां &c.—Worldy matters trouble only those who cling to them and not the ascetics, hence those who wish to gain final beatitude must not attach themselves to worldy objects. *Metre*—शिखरिणी.

Trans.—I do not find any course of worldy life to be 'pleasurable.' When I reflect on the result of good deeds, I am seized with fear; for the material enjoyment secured for a long time by the performance of numerous meritorious acts, assumes greater proportions to prove as it were a source of pain to those who are attached to objects of sense.

4. निधिशङ्कया—With the expectation of getting treasures. ध्माताः= Smelted. In former times several people in almost all countries spent their lives in the acquisition of the noble metals by the transformation of the baser ones by an admixture of the latter with mercury. रुदन्तीरसमादाय रसेन सह मर्दयेत् ॥ रविपत्रप्रलेपात्तु दिव्यं भवति काञ्चनम् ॥ पीताभ्रं गंधकं सूतं रक्तपुष्पं तु पञ्चमम् ॥ वज्रिक्षीरेण संयुक्तं वंगं तारयते क्षणात् ॥ मृतरसपलमेकं पंचनागं तु देयं कनकबलविमिश्रं ध्मातसूतावशेषम् ॥ जयति शतवारं चैवमेव प्रकारं भवति स रसराजः कोटिवेधी क्रमेण ॥. *Ni. Ratná*. Even to this day we know of instances in which fortunes have been wrecked after alchemy. The pursuit after riches in this manner, if it has done nothing else, has at least helped the cause of chemical science in western countries and the Sanskrit works on रसवैद्यक have been more or less an outcome of this wild chase. धातवः=Ores "सुवर्णरूप्यताम्राश्म हरितालमनःशिलाः । गैरिकाञ्जनकाश्मीर लोहसीसाश्च हिंगुलः गंधकाभ्रकमित्याद्या धातवो गिरिसम्भवा ॥ १ ॥ निस्तीर्णः=crossed. मन्त्रा०–मन्त्राणां आराधनं (साधनं) तस्मिन् तत्परेण. The acquisition of supernatural powers by incantations was another wild chase in this country; *see Chandkau.* act IV. People are after it even to this day. Sanskrit literature (तंत्रशास्त्र) abounds in treatises on incantations. श्मशाने—The burning ground is the place and the day of full moon, of eclipse &c. is the usual time for मन्त्रसाधन. नीताः=Passed. काणवरा०—काण= Broken. For the expression काणवराटकोऽपि न प्राप्तः *cf.* Maráthi "मला फुटकी कवडी देखील मिळाली नाहीं." *Alanká'ra*—काव्यलिंग. *Metre*—शार्दूल-विक्रीडित.

Trans.—In the hope of getting treasures I dug the earth, smelted the ores of the mountains, crossed the ocean, humoured kings with great effort, spent nights in a cemetery with my mind fully bent

upon the acquisition of charms: but failed even to get a broken cowrie. Oh Avarice! Do leave me now.

5. भ्रान्तं "Many intransitive verbs have past passive participles and they, as well as the past participles of transitive verbs used intransitively, are often used impersonally with an instrumental construction." *See Pa'ni.* III. iv. 72. *Comp.* जनस्थाने भ्रान्तं कनकमृगतृष्णाकुलधिया *Uttar Ra'm:* हन्तजातमजातारेः प्रथमेन त्वयारिणा *Ma'gha.* II. देशं—is an accusative of place. It may be noted that the word देश is either *Mas.* or *neu.* vide *Nighantu,* and *Ma'ha' Bha'.* अनेक०—अनेकैः दुर्गैः विषमं. For दुर्ग *see* note Niti: 14. जातिकुला०—जातिः कुलं च, तयोः अभिमानम्. भुक्तं—*see* note on भ्रान्तं *supra.* मानवि०—मानेन विवर्जितं यथा स्यात्तथा. आशङ्कया= Through fear of being noticed by others. *Com.* नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति *Sha.* I. काकवत्=काकेन तुल्यं. *Cf:* काकोऽपि जीवति चिरं च बलिं च भुंक्ते *Panch.* Being at strangers one is always afraid of being turned away. The view of Mr. Telang is 'fear of being seen eating at the houses of a stranger.' जृम्भसि=विकसिता भवसि=increasest in extent. The verb is *Atma.* It is put in *Paras.* only for Metre. पापकर्म०—Voc: Sing: going with तृष्णे. पापकर्म=Wicked or mean act. निरत= given to, attached to. *Alanka'ra*—विशेषोक्ति. *Metre*—शार्दूलविक्रीडित.

Trans.—I wandered over several regions risky on account of difficult tracts, but gained nothing. I put aside my appropriate pride of caste and family and rendered services which have proved useless. I cast off all self-respect and like a crow ate uneasily at the houses of strangers. Still, Oh Avarice! thou, who delightest in wicked acts increasest, and art not satisfied.

6. खलो०—उल्लाप=abuses, taunting words. सोढाः—Past passive participle from सह् to bear. कथमपि—With great difficulty. तदारा०—तेषां (खलानां) आराधने परैः (तत्परैः). अस्माभिः should be taken 'understood' after तदारा० परैः. The plural used here instead of the singular (*see* the word माम् in the last line) shows disrespect about oneself; *see* note on वयम् Stanza 11. *infra.* निगृह्य—अन्तः बाष्पं निगृह्य–Suppressing the tears. हसितं—for the construction *see* note on भ्रान्तं Stanza 5 *supra.* शून्येन मनसा—With a blank mind; "without really feeling that which occasions the हसित." *Telang.* Krishna Shástree interprets शून्य=स्तब्ध *i. e.* कार्याकार्यविचारशून्य. He takes हसितं as an abstract noun and construes शून्येन मनसा हसितमपि (of course खलानां must be supplied) सोढं, but the construction is farfetched. चित्तस्तम्भः=Suppressing the different feelings that arise in the mind. प्रतिहतधियां—प्रतिहता धीर्येषां ते=Senseless; dull-headed. आशे=Voc: sing: of आशा. Here the

principle of desire or avarice is personified. मोघाशे—मोघाः (निष्फलाः) आशाः (मनोरथाः) यस्याः सा. किमपरं—construe अतःपरं किन्नु मां नर्तयसि. Mr. Telang has किमपरमतः in his text which is followed by Krishna Shastree and Mr. Kale, but अतःपरं is the more common expression of the two. *Metre*—शिखरिणी.

Trans.—With great difficulty have I suffered the taunts of evil men while engaged in propitiating them; even with suppressed tears have I smiled with a blank mind. I restrained my feelings and even bowed to the senseless. Oh Avarice who hast been unsuccessful! how much more than this wilt thou make me dance ?

7. गतागतैः—गतानि च आगतानि च, तैः By the coming and going *i.e.* rising and setting; *see* note on सुभाषितं Stanza 2 *supra*. अहरहः Every day. This is an *accu.* according to अत्यन्तसंयोगे द्वितीया. Such repetition of words to impart the sense of 'frequency,' 'intensity' etc. is an idiom of the Sanskrit language and is known by the technical name वीप्सा. बहुकार्य०—बहवश्च ते कार्यभाराश्च, तैः गुरुभिः. कालो न विज्ञायते *i. e.* the passing of time is not known. न विज्ञायते may also be taken with the previous expression जीवितं संक्षीयते इति न विज्ञायते कालश्च न विज्ञायते so as to suit the sense of the 4th line. जन्मजरा०—जन्म च जरा च विपत्तिश्च मरणं च, तेषां समाहारः. त्रासः=Fear. मोहमयीं—मोहप्रचुरां= Delusive. The affix मयट् (मय) is added to nouns in the sense of 'profusion or excess' and also in the sense of 'made of.' तत्प्रकृतवचने मयट् *Pani.* V. iv. 21. उन्मत्तभूतं—उन्मत्तमिवेत्युन्मत्तभूतं । इवार्थे भूतशब्दइति कैयटः *cf.* आशास्यमन्यत्पुनरुक्तभूतं *Raghu.* V. 34. *see* the commentary of Cháritra Vardhan thereon and our note on भारभूताः *Niti.* Stanza 13th. *Alankára*—काव्यलिङ्ग. *Metre*—शार्दूलविक्रीडित.

Trans.—Life daily decreases with the rising and setting of the sun. Even the flight of time is not felt by persons in consequence of their being engaged in numerous affairs which weigh heavily on them. No disgust is produced at beholding birth and old age, and trouble and death (here). This world is maddened by the intoxicating wine of delusion.

8. दीना goes with गेहिनी; and दीनमुखैः with शिशुकैः. शिशुकैः—शिशवः एव शिशुकाः तैः. आकृष्ट०—आकृष्टं जीर्णं अम्बरं (वस्त्रं) यस्याः सा=Whose tattered dress is pulled. क्रोशद्भिः=Crying. विधुरा=विगता धूः कार्यभारो यस्याः सा *lit.* one having nothing to do; hence, 'perplexed, dejected.' विधुरं स्यात्प्रविश्लेषे न द्वयोर्विकले त्रिषु *Medini.* गेहिनी=Wife. याच्ञा०—याच्ञायाः भङ्गः, तस्य भयेन on account of the fear of a refusal of the request. गद्गद०—गद्गदः : गलः, तत्र त्रुट्यन्ति विलीनानि अक्षराणि यस्मिन्कर्मणि यथास्युस्तथा. गद्गदगलः=

choked up throat. त्रुट्यन्ति=Broken, interrupted, faltering. विलीनानि =Stuck. This is an adverbial phrase and modifies the verb वदेत्. Krishna Shástri takes the whole compound as गद्गदं यथास्यात्तथा गलन्ति (मुखाद्बहिर्निर्गतानि) त्रुट्यन्ति (स्खलन्ति) अतएव विलीनानि (लुप्तानि) अक्षराणि यस्मिन्कर्मणि यथा भवति तथा. स्वदग्ध०—दग्ध=Wretched, accursed, vile. दग्ध before a noun is used to imply the sense of contempt. नाद्यापि मे दग्धदेहः पतति *Uttar.* 4. अर्थे used adverbially 'for the sake of.' मनस्वी—*see* note Niti. Stanza 33. *Metre*—शार्दूलविक्रीडित.

Trans.—If a man did not see his wife distressed and having a care-worn appearance, with hungry and noisy children ever tugging at her thread-bare raiment with piteous looks, what man, who respects himself would, for the sake of his accursed stomach, cry out "give me"—the syllables being broken and absorbed in the choked throat for fear of the supplication being rejected.

9. भोगेच्छा—भोगस्य इच्छा= passions, carnal desires; पुरुष०—Here पुरुष may be taken as expressive of पुरुषत्व (भावप्रधानो निर्देशः) and explained as पुरुषस्य बहुमानः pride of manliness; or otherwise पुरुषेषु बहुमानः great respect among men. समानाः=of equal age, rank &c. स्वर्याताः= Have gone to heaven, died. स्वर् is an indeclinable meaning 'Heaven, paradise'. स्वरव्ययं स्वर्गनाकत्रिदिवत्रिदशालयाः *Amara.* सपदि—Soon. सुहृदः—Friends, *see* note Niti. Stanza 28. जीवितसमाः=equal to (one's) life; as dear as very life जीवितेन समाः. A noun in the instrumental may be compounded with the words पूर्व, सदृश, सम, ऊन and words having the sense of ऊन, कलह, निपुण, मिश्र, श्लक्ष्ण, and अवर. पूर्वसदृशसमोनार्थकलहनिपुणमिश्रश्लक्ष्णैः *Páni.* II. i. 31 and अवरस्योपसंख्यानं *Vartik.* यष्ट्यु०—यष्टि a stick, यष्ट्या उत्थानं. घनति०—तिमिर a kind of eye disease. घनेन तिमिरेण रुद्धे. अहो= What wonder ! धृष्टः impudent, shameless. तदपि=तथापि *see* Niti. Mis: Stanza 19. मरणा०—मरणं एव अपायः तस्मात् चकितः (भीतः). *Alankára*—विभावना. *Metre*—शिखरिणी.

Trans.—Desire for enjoyment is over, pride of adolescence is gone, friends who were our equals and whom we loved as our very life, have suddenly gone to Heaven; we get up slowly by the support of a stick, our eye-sight has been obstructed by thick cataract. Alas ! this shameless body is still afraid of death.

10. हिंसा०—हिंसया शून्यं Void of injury, got without injuring any one. *Cf.* "And from the mountains grassy side, a guiltless feast I bring" *Goldsmith.* अयत्न०—लब्धुं योग्यं लभ्यं अयत्नेन लभ्यं अयत्नलभ्यं. अशनं—Food. *Construe* धात्रा व्यालानां मरुदशनं कल्पितं. In such constructions the noun or adjective used to complete the sense of the verb of incomplete

predication, is put in the *nomi.* case; *see* Apte's Guide § 12A. तृणा०—तृणाङ्कुरान् भुञ्जते इति. स्थली०—स्थली=अकृत्रिमभूमिः natural ground स्थल्यां शेरते तच्छीलाः. For the affix इन् of the word शायिन् *see* note on शाकाहारी Niti. Stanza 81. संसा०—संसार एव अर्णवः तस्य लंघने क्षमा समर्था धीर्येषां, तेषाम्. वृत्तिः mode of living. समाप्तिं—An end. समाप्तिं प्रयान्ति-are spent away, are all exhausted (in trying to earn their livelihood). *Metre*—शार्दूलविक्रीडित.

Trans.—Air has been provided as food for serpents by the Creator; it is easily obtained and involves no injury to animal life. Beasts living on land have been created with power to eat grass; while man, who is endowed with talents capable of carrying him over the ocean of life, has been assigned a mode of living, in pursuit of which all his good qualities are invariably brought to an end.

11. पदं=चरणः. *Cf.* संचिन्तयेद्भगवतश्चरणारविन्दं *Bhá'g.* विधिवत्= according to rules laid down in Yogashástra. संसार०—विच्छित्ति=cutting off or asunder, destruction. *Cf.* निदाघसम्भृतजगत्संतापविच्छित्तये Niti. Mis. St. 9. संसारविच्छित्ति is अपुनर्भव or मोक्ष " the destruction of future births." There is a distinction between this and Swarga which is " the paradise of the enjoyment of objects of sense." स्वर्ग०—द्वार=A door. कपाट=Leaf or panel of a door. स्वर्गस्य द्वारं, तस्य यत्कपाटं तस्य पाटने (उद्घाटने) पटुः (समर्थः). धर्मः=Religious merit. विहितकर्मजन्यो धर्मः *Tark.* नारी०—नार्याः पीनौ यौ पयोधरौ तयोः ऊर्वोश्च युगलं. युगुल is found in Mr. Telang's and other texts but it ought to be युगलम् which Bhánuji Dikshit derives as युगं लाति or युगमस्त्यस्य वा. मातुः goes with यौवन. यौवनवन०—यौवनमेव वनं, तस्य च्छेदे. जाताः should be supplied. Mr. Kale remarks " यौवनवन is not a happy metaphor as वन expresses a plurality of ideas. The poet could as well have said यौवनवृक्ष; वन is probably used for alliteration. वयं—The plural here indicates disparagement of one's self. *Cf.* Stanza 64, 66, 67 *infra*; and वयं तत्वा-न्वेषान्मधुकर हतास्त्वं खलु कृती *Sha'.* The distinction between स्वर्ग and संसारविच्छित्ति is noteworthy. "The destruction of future births," "the enjoyment of paradise," and " the enjoyment of worldly objects " are so to say in the descending scale. They have been mentioned by the poet in the first three lines of the Stanza. Moksha or the first condition is attainable by a contemplation of and perfect assimilation with the Deity. न स पुनरावर्तते *Shruti.* Sacrifices and holy deeds are the means to the attainment of Swarga. ज्योतिष्टोमेन स्वर्गकामो यजेत *Shruti.* The enjoyment of Swarga is nothing as compared to Moksha. The last is the lowest form of enjoyment ते तं भुक्त्वा स्वर्गलोकं विशालं क्षीणे पुण्ये मर्त्यलोकं विशन्ति ॥ *Gita'* IX. 21. *Alanka'ra*—काव्यलिङ्ग *Metre*—शार्दूलविक्रीडित.

Trans.—We did not contemplate the feet of the Deity according to the prescribed rules, with a view to cut off the recurrence of worldly life; nor did we acquire religious merit, which has the power of opening ajar the doors of Swarga, nor did we embrace even in a dream a pair of full breasts and thighs of women. We have only served as hatchets to hue the forest-like bloom of the youth of our mother.

12. न भुक्ताः=Not enjoyed. वयमेव भुक्ताः—कालेनेति शेषः We have been devoured by Kála *i. e.* Death. Mr. Telang says "preyed upon by the desire for enjoyments which we have not enjoyed." न तप्तं= Not performed. *Compare* अगणिततनूतापं तप्त्वा तपांसि भगीरथः *Uttar.* I. 23. तप्ताः=have been troubled with worldly cares and anxieties. तप् is both transitive and intransitive; here used intransitively. *Com:* तपति न सा किसलयशयनेन *Gi'ta Go.* VII. वयमेव याताः—Being interminable Kála may be said to be immoveable and we only pass off under his influence. Krishna Shástri has यस्मिन्काले यदुचितं कर्म तद्विहीनाः जाताः. तृष्णा न जीर्णा—*Com:* तृष्णैका तरुणायते St. 14. *infra.* जीर्णाः="enfeebled by old age." जीर्ण is *past participle* from जॄ to become old; *see* Stanza 2 *supra. Alanka'ra*—विषम. *Metre*—उपजाति.

Trans.—We have not enjoyed any pleasures but have ourselves been made the objects of enjoyment (by death); we have not undergone religious austerities but have been heated with worldly anxieties; time has not gone but we ourselves have gone. Desire has not withered but we have.

13. क्षान्तं—Pardoned or bore. For the construction *see* note on भ्रान्तं St. 5 *supra.* न क्षमया not through forgiveness. गृहो०—गृहे उचितं सुखं. न संतोषतः not voluntarily. दुःसह०—शीतं च वातश्च तपनश्च शीतवा०—तपनाः, दुःसहाश्च ते शी०-तपनाश्च, तेषां क्लेशः. The ablative क्लेशात्, which is the reading in many of the texts before us, does not bring out the poet's idea clearly. Moreover, syntactical uniformity is preferable; hence the adoption of the reading सोढो दुःसह &c. न तप्तं तपः—Penance was not performed. नियमि०—*Com:* अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते *Vikram.* तैस्तैः फलैर्वञ्चिताः—Deceived by the तैस्तैः various fruits. The substance is—neither in the pardoning of injuries nor in the abandonment of home was there any idea of self-abnegation; the first proceeding from want of power to revenge the injuries, the second, because the pleasures of home were inattainable. We have suffered as much pain in the pursuit of earthly things as if we had practised the acts of self-denial inculcated by the wise and the result is that

we have gained no fruits of righteousness. *Alanka'ra*—विशेषोक्ति. *Metre*—शार्दूलविक्रीडित.

Trans.—We pardoned but not through forgiveness, we abandoned the pleasures of home but not voluntarily, we endured the pains of excessive cold, wind, and heat, but not for the sake of practising austerities; with suspended breath we devoted ourselves night and day to wealth but not to the feet of Shiva. We have exactly performed all the actions which ascetics perform but have failed in obtaining the various results (obtained by them).

14. वलिभिः=By folds or wrinkles. This word may be either वलि or वली under the Vártik कृदिकारादक्तिनः. आक्रान्तं=one on which a footing has been made; hence, occupied. पलितैः=By grey hair. पलितं जरसा शौक्ल्यं केशादौ *Amara*. अङ्कितं=Marked. तृष्णैका तरुणायते—तरुणीवाचरति Desire is ever fresh; *see* note on जलायते Niti. Stanza 109. For the idea compare जीर्यन्ते जीर्यतः केशा दन्ता जीर्यन्ति जीर्यतः ॥ जीर्यतश्चक्षुषी श्रोत्रे तृष्णैका तरुणायते *Panch.* V. 38. *Metre*—अनुष्टुप्.

Trans.—The face is streaked with wrinkles and the head marked with grey hair; limbs have grown languid but desire alone remains in full vigour.

15. अम्बर०—अम्बरखण्ड=(1) a part of the sky; (2) a strip of cloth. संवीत=(*past part*: from व्ये with सम्=covered, clothed. दौर्गत्यं=दुर्गतस्य भावः (and not दुर्गतेः भावः as Mr. Kale explains it.) Wretchedness. *Alanka'ra*—श्लेष. *Kavya Pra.* defines it thus:—श्लेषः स वाक्य एकस्मिन्यत्रानेकार्थता भवेत्.' *Metre*—अनुष्टुप्.

Trans.—What a wretchedness! the same strip of Ambar (sky or cloth) with which the moon is clothed at night clothes the sun by day.

16. उषित्वा is an indeclinable *past part*: from वस् to dwell. The phrase चिरतरमुषित्वा means 'even after staying very long.' The second line is rather complicated and does not clearly give the desired meaning. "वियोग seems to answer to स्वयं त्यक्ताः in the fourth line meaning voluntary separation." *Telang*. वियोगे &c.—The separation or renouncement of pleasures is of two kinds (1) either they may leave one or (2) they may be intentionally renounced. In either case they are severed, but there is a difference in the result which is shewn in the next two lines. अतुल०—अतुलः (अनुपमः) यः परितापः तस्मै-भवन्ति should be supplied. In the case of the root क्लृप् and roots having a similar sense

such as संपद्, भू &c., a noun expressive of the result to which anything leads or of the effect for which anything exists, is put in the dative case; भू or अस् is often omitted after a dative used in this sense. "क्लृपि संपद्यमाने च" *Va'rtika. see Apte's Guide* § 66. We cannot agree with Mr. Kale in his view of परितापाय signifying परितापं दातुम्. शमसुखं—शमः= शान्तिः. *Comp*: विहाय कामान् यः सर्वान् पुमांश्चरति निस्पृहः ॥ निर्ममो निरहंकारः स शान्तिमधिगच्छति *Bhag. Gita'* II. 71. नित्यानन्दः प्रशान्ते हृदि तदिह सुखस्थैर्ययोः साहचर्यं *Veda'nt-Kesari*. *Metre.*—शिखरिणी.

Trans.—Pleasures even after remaining with one for a long time are sure to vanish; what beauty is there in waiting to let them do so that a man does not voluntarily give them up. When they themselves depart, they give poignant pain to the mind, but when abandoned by one out of his own free will, infinite happiness is the result in consequence of the peace of mind (from the consciousness of having given them up).

17. विवेक—Discrimination of नित्यवस्तु (supreme invisible Spirit) from the अनित्य (visible or material world). व्याकोश—Expansion, development. व्याकोशविकचस्फुटाः *Amara*. विवेकेन व्याकोशे which goes with शमे. If we take व्याकोश as a noun the compound would be व्यधिकरण-बहुव्रीहि–विवेकस्य व्याकोशः यस्मिन्, तस्मिन्. शम is defined in the Vedântsára as श्रवणादिव्यतिरिक्तविषयेभ्यो मनसो निग्रहः restraining of the mind from attachment to anything except hearing, contemplating &c. the holy texts (*i. e.* Upanishadás &c.). परिष्वङ्गे—परिष्वङ्ग=*lit.* an embrace, hence "attachment to objects of sense." परिणतिः=result, end. *Construe* विवेकव्याकोशे शमे विकसति, तुङ्गे तृषापरिष्वङ्गे शाम्यति सति both *loc: abso.* प्रसरतितरां—For the addition of तरां *see* note on नितरां Niti. St. 18. जरा०—जराजीर्ण=Worn out by long use; old through age. जरया जीर्णस्य ऐश्वर्यस्य यत् ग्रसनं ग्रासः (उपभोगः), तेन यः गहनः आक्षेपः (मनःकर्षणं), तेन कृपणः= Wretched by reason of the strong distraction of the enjoyment of greatness old through age. For आक्षेप *Comp*: विषयाक्षेपपर्यस्तबुद्धः St. 47 *infra*. तृषापात्रं=An object of greed. यस्यां (परिणतौ) This is विषयसप्तमी. मरुतामधिपतिः=The lord of the gods *i. e.* Indra. The third line as Mr. Telang remarks is not quite clear. It means "wretched by reason of the strong distraction of the enjoyment of greatness old through age;" greatness meaning the splendour and paraphernalia of a high position; or it may be taken to mean decrepit through old age, and wretched by reason of the strong distraction of the enjoyment of greatness. Krishna Shástri explains the phrase as जरया जीर्णमैश्वर्यं, ग्रसनं अन्नादिभक्षणं, तन्निमित्तो गहनो गम्भीरो य आक्षेपो निन्दा च, ताभ्यां कृपण एवंविधो मरुतामधिपतिः. The position of an individual engrossed in self-meditation is infinitely

superior to that of a great king or that of Indra himself, but it cannot be attained without abandoning all hankering after material objects. This even Indra is not able to do and therefore a feeling of pity has been expressed by the poet. The value of self-meditation will be seen from the extract from Vedánt-Kesari. It says आनन्दान् यश्च सर्वाननुभवति नृपः सर्वसंपत्समृद्धस्तस्यानन्दः स एकः स खलु शतगुणः संप्रदिष्टः पितृणाम् ॥ आदेवब्रह्मलोकं शतशतगुणितास्ते यदन्तर्गताः स्युर्ब्रह्मानन्दः स एकोस्त्यथ विषयसुखान्यस्य मात्रा भवन्ति ॥ *Metre*—शिखरिणी.

Trans.—When self-restraint shines forth in a man by the development of true discrimination; when the firm hold which desire has on the human mind is relaxed, then there appears that perfection (the last stage of contemplation) wherein even the lord of gods becomes an object of greed, since he is wretched on account of the strong distraction of the enjoyment of greatness worn out by age.

18. काणः=one-eyed काणः काकैकचक्षुषोः *Medini*. खञ्जः=Lame. पूयक्लिन्नः=Moistened with purulent matter. Some read पूतिक्लिन्न, but the word पूति is rarely used in the sense of पूय which is common. जीर्ण=Decayed with age. पिठरं०—पिठरमेव पिठरकं, तस्य कपाले (शकले) अर्पितः गलः येन one who has thrust his head into the brim of an earthen jar in the hope of finding something in the jar to eat. Mr. Telang has पिठरजकपाल which he explains "a fragment produced from *i. e.* of a jar" but this meaning is more easily got simply by षष्ठीतत्पुरुष. Some have dissolved पिठरजं as 'पिठराज्जायते इति' but that is not correct. It ought to be पिठराज्जातं पिठरजं as the root जन् takes the form ज, only in the past tense under the sutra पञ्चम्यामजातौ *Pa'ni*. III. ii. 98. अन्वेति—follows. In some editions, this stanza is found in the Shringára Shataka and perhaps that is its most appropriate place. *Metre*—शिखरिणी.

Trans.—A dog, even emaciated, one-eyed, lame, crop-eared and without a tail, covered with sores and with purulent matter, with his body covered with hundreds of worms, exhausted with starvation and worn out by age and with the brim of an earthen jar round his neck, runs after a bitch. Love smites even him who is already sufficiently tortured.

19. भिक्षा०—भिक्षया अशनं or भिक्षायाः अशनं. In the first case भिक्षा= begging; in the second it figuratively means 'food obtained by begging' as in the expression "भिक्षाणां समूहो भैक्षम्" *Sid: Kau:*. तदपि taken with नीरसं and एकवारं gives a greater force to the expression. निजदेहमात्रं—निजदेह एव निजदेहमात्रं (मयुरव्यंसकादिसमास). सुजीर्णश०—सुतरां जीर्णानि यानि शतं खण्डानि, तेषां विकारः तत्प्रचुरा वा, सुजीर्ण०—यीं *See* note on मोहमयीं St. 7

supra. Mr. Telang has two चs in the third line but one of them is superfluous, hence the reading सुजीर्ण &c. हाहा=अतिकष्टं. In the last line Mr. Telang's reading is विषया न परित्यजन्ति in which अस्मान् or some such word must be supplied, which is obviated in our reading. Moreover instead of saying pleasures or enjoyments do not leave us, it is preferable to say our mind does not relinquish or abandon worldly enjoyments. It is the mind of man which tenaciously clings to material pleasures; hence the exhortations in Stanza 58 and 60 also *cf.* मनाचे श्लोक by Rámdása, and Wámana. *Metre*—वसन्ततिलका.

Trans.—Let the food be that which is obtained by begging and that too, perfectly tasteless and sufficient for only one meal, the ground for bed, one's own self the attendant, the dress no more than a quilt made up of hundreds of worn out rags. Alas ! even then the mind does not abandon worldly pleasures.

20. कविवर०—The adoption of the reading कविवराशिर: is sufficiently obvious. कवि०=By certain poets. गुरु कृतं—made much of, highly praised. *Metre*—शिखरिणी.

Trans.— × × ×

21. अजान०—*Pres. Part.* used here to show cause; *see* note on खादन् Niti. St. 12. *Com.* अज्ञानात् the ablative showing cause in the next line. माहात्म्यं—Greatness, of course of the दीपदहन. बडिशयुतं—To which a fish-hook has been attached. बडिशं मत्स्यवेधनम् *Amara*. पिशितं—Flesh. *Com.* Niti. St. 84. विजान०—विशेषेण जानन्त:. एते—Mark the idiomatic use of the pronoun एतत्. विपज्जा०—जाल Collection "जालं समूह आनाय:" *Amara*. जटिल=Complicated. कामान्—Objects of desire; *cf.* सर्वान् कामन् समश्नुते *Manu.* II. 5. न जातु काम: कामानामुपभोगेन शाम्यति *Gita'*. गहन:=दुर्ज्ञेय: Inscrutable; *com.* "गहना कर्मणो गति:" *Gitá* IV. 17. *Metre*—शिखरिणी.

Trans.—Let a moth drop (itself) into the flame of a lamp ignorant of its power; let the fish too through ignorance bite the baited hook; but even endowed as we are with the power of discernment, we do not stand aloof from sensual pleasures circumvented as they are with a network of troubles. Alas ! how inscrutable is the force of infatuation ! !

22. फलं—The reading फलं is decidedly better than बिसं as it is more commonly used in such places; *see* Stanzas 59, 93, 94 *infra*. शयनं=a bed, a couch. "शयनं सुरते निद्राशय्ययोश्च नपुंसकं" *Medini*. शी+ल्युट् (अन) added in the sense of अधिकरण. *Pànini* III. iii. 117. अव-

निपृष्ठं—This reading is preferred to अ० पृष्ठे to preserve a sequence of case. *Cf.* शय्या च भूः St. 19 *supra.*; मही रम्या शय्या Stanza 59, 79 *infra.* नव०—नवं च तत् धनं च, तदेव मधु (मद्यं), तस्य पानेन भ्रान्तानि सर्वाणि इन्द्रियाणि येषां, तेषाम्. अनुमन्तुं नोत्सहे—I am not able to bear or tolerate. The idea in this Stanza is almost the same as in 59 *infra.* *Metre*—मालिनी.

Trans.—Fruits for food, fresh water for drink, bare ground for a bed (to lie upon), a couple of barks for clothing are acceptable; but I cannot tolerate the rudeness of wicked persons whose all senses have been maddened by the enjoyment of newly acquired wealth which has proved a wine to them.

23. विपु०—Large-hearted, high-minded. जनितं—refers to Bramhá. विधृतं=upheld, preserved; refers to Vishnu. दत्तं—refers to Parshurâm. तृणं यथा=तृणमिव. "व वा यथा तथैवैवं साम्ये" *Amara.* भुञ्जते-refers to Bali. भुज् here means 'to enjoy' and not 'to protect.' भुज् is always Atmanepadi except in the sense of protecting. भुजोऽनवने *Pánini* I. iii. 66. कति०—is a loc: absolute कतिपयानां पुराणां स्वाम्ये सति= When there is supremacy over a few towns. मदज्वरः *Com.* ज्वर इव मदो मे व्यपगतः Niti. Stanza 8. *Metre*—हरिणी.

Trans.—Formerly the world was created by some large-hearted blessed persons; by some was it sustained, by others was it conquered and given away as if it were a blade of grass: some noble persons even now enjoy the fourteen worlds. What fever of pride (passion) then is it in men having supremacy over a few towns ?

24. उपासितगु०—उपासित=Served. प्रज्ञा=Discretion, wisdom, उपासितः यः गुरुः, तस्मात् [लब्धा] या प्रज्ञा (कार्याकार्यविवेकवती बुद्धिः), तस्याः अभिमानेन उन्नताः. मानद=(1) मानं ददाति one who confers honour on others; (2) मानं द्यति one who cuts the pride of his enemies. The second sense is preferable. अन्तरं—Distance, difference. परा०—पराक् मुखं यस्य one whose face is turned away; hence averse, avoiding, cold. एकान्ततः= perfectly, totally. निस्पृहाः=Indifferent. (1) This word can be written as in the text, (2) निः स्पृहाः or (3) निस्स्पृहाः by the rule खर्परे शरि वा विसर्गलोपो वक्तव्य. *Va'rtik.* *Metre*—शार्दूलविक्रीडित.

Trans.—Thou art a king, we too are high (enough) through the strong confidence (we have) of our wisdom acquired from our preceptor whom we served: thou art celebrated through thy wealth, our successes are celebrated by poets in (all) directions. Thus, Oh mortifier of enemies ! the difference between both of us is not at all great; if thou art cold towards us, we too are perfectly indifferent towards you.

25. अभुक्तायां—Coustrue यस्यां क्षणमपि अभुक्तायां (सत्यां) नृपशतैः न यातम्. क्षणमपि–क्षणं is an accusative of time. नृपशतैः goes with both अभुक्तायां and यातं as an agent. For the construction नृपशतैः न यातं *see* note on भ्रान्तं St. 5. *supra.* क इव=को वा *see* note Niti. St. 32. तदव०—तस्य (अंशस्य) अवयवलेशः, तस्मिन्. The locative may be accounted for by *Pa'ni.* II. iii. 39. विषादे कर्तव्ये प्रत्युत=Instead of being sorry. Mr. Telang here remarks "for having so little" they should have grieved, but it would be better to take as Mr. Kale has done "they should have chiefly grieved for being the lords of भुक्तोच्छिष्टा पृथ्वी. We would further add that they should have grieved also for the transitory or ephemeral enjoyment of the earth. प्रत्युत=On the contrary. मुदम्—Delight. *Metre*—शिखरिणी.

Trans.—What extraordinary glory is it to kings in gaining (becoming possessors of) that earth, which was not left unenjoyed even for a moment by hundreds of kings: the senseless owners of a particle (as it were) of a part of a portion of its portion, instead of grieving (over the insignificance of the transitory possession already enjoyed by others and] thus lost its newness) are, on the contrary, delighted ! !

26. मृत्पिण्डः=A lump or a sod of clay. जलरेखया=By a streak of water. वलयितः=Encircled, engirt. सर्वोऽप्ययं नन्वणुः=Even this whole is a particle (insignificantly small). भागीकृत्य='Having partitioned'—seems to us to give a greater force to the sense than अङ्गीकृत्य. Mr. Kale prefers स्वांशीकृत्य. संयुगशतैः=By hundreds of battles. राज्ञां गणा भुञ्जते—This reading with the 'active' form of भुज् has been adopted instead of गणैर्भुज्यते, to preserve symmetry. For भुञ्जते *see* note on same, St. 23 *supra.* The last two lines have been translated by Mr. Telang—"Therefore these very poor insignificant people might or might not give anything. [There is nothing wonderful in that.] But fie on those &c." धनकणं=Particle of wealth—may be taken to signify 'a piece of coin.' *Metre*—शार्दूलविक्रीडित.

Trans.—(This earth is but) a lump of clay surrounded by a streak of water : the whole of it is extremely small; (but) a number of kings parcel it out after fighting hundreds of battles over it and enjoy it. These very insignificant and poor fellows might or might not give anything. But fie on those miserable wretches who yearn for a piece of coin from them.

27. विटाः=Flatterers, sycophants, panderers. In dramas, विट is the companion of a prince or a dissolute young man or of a courtezan. He is described as being skilled in the arts of singing, music

and poetry and as a parasite on familiar terms with his associate to whom he nearly serves the purpose of the Vidu'shaka; for definition, *see* Sahi. Darp. 78. गायनाः=Singers. The कृत् affix ण्युट् (अन) is added to the root गै in the active sense; *Pa'nini'* III. i. 147. परद्रोह०—परेषां द्रोहे निबद्धा बुद्धिर्यैः, ते. द्रोह=Malice, injury. के नाम—*See* note on को वा Niti. Stanza 33. Mr. Telang quotes here a parallel passage from Juvenal:—

> "What's Rome to me, what business have I there ?
> I who can neither lie, nor falsely swear,
> Nor praise my patron's undeserving rhymes."

Metre—वैतालीय.

Trans.—We are neither actors, nor sycophants, nor singers, nor are we those who have fixed their minds on injuring others, nor are we beautiful women bent under the weight of (their) bosoms: of what value then are we in a royal household ?

28. विद्वत्ता—Learning. उपशमवतां—उपशमः (शान्तिः) अस्ति एषां, तेषाम्=of the patient; *see* Niti. St. 82. क्लेशहतये—क्लेश=Worldly troubles; हति=Destruction. गता—construe कालेन असौ विषयिणां विषयसुख-सिद्धयै गता. विषयिन्=(1) a king, (2) a sensualist. In course of time it went down to be of use in the acquisition of worldly or material pleasures for kings. शास्त्र०—Indifferent to literature or learning. साऽपि—Even that *i. e.* after it had fallen to the position of being subservient to the acquisition of worldly pleasures. अधोऽधः—*see* note on same, Niti. Stanza. 10. *Metre*—शिखरिणी.

Trans.—Learning was once employed for the destruction of the worldly troubles of the patient; after a time it began to be used for the acquisition of material pleasures for kings : but now alas ! finding that they have become indifferent to learning, it has been going down from day to day.

29. जातः—here equal to सफलजन्मा. He whose coming to birth is worth counting. *Cf.* स जातो येन जातेन याति वंशः समुन्नतिम् Niti. St. 32. कोऽपि=Indescribable, some great person; *see* note on किमपि Niti. St. 16. मूर्ध्नि—On the head, (*loc: sing.* of मूर्धन्). उच्चैः *inde.*=With great regard; on high. विनिहितं=Placed. अलं०—For decoration. It has been a popular belief that Shiva places on his head the skulls of only those who are truthful, brave or who may have fallen on a battlefield, whence one of his names is कपाली, कपालमाली, कपालभृत्. *Cf.* कपालि वा स्यादथवेन्दुशेखरं (वपुः) *Kuma'r.* V. 78. चूडापीडकपालसंकुलगलन्मन्दाकिनी-

वारय: Mal. I. 2. प्राण०—प्रवण strongly bent on, inclined; प्राणानां त्राणे प्रवणा मतिः येषां, तैः. नमद्भिः—should be taken with नृभिः. The instrumental shows हेतु or reason. The whole phrase नृभिः नमद्भिः is as Mr. Telang says equivalent to नृणां नमनैः. अतु०—अतुलश्चासौ दर्पश्च स एव ज्वरः, तस्य भरः. *Metre*—शिखरिणी.

Trans.—He alone is a great person whose white skull is placed high on the head as an ornament by the enemy of the God of Love (Shiva): and yet lo! what amount of immeasurable feverish pride (do we behold) in men to whom a few persons engrossed in the preservation of their lives, bend low.

30. अर्थानाम्=of wealth. The genitive according to अधीगर्थदयेशां कर्मणि *Pa'nini* II. iii. 52. Words implying remembrance and the roots दय् and ईश् govern the genitive of the object. वयं—The plural is used here as well as in the second line (नः) instead of the singular, to show the high position of the speaker; *cf.* वयमपि भवत्यौ सखीगतं किमपि पृच्छामः *Sha.* I. गिरां—see note on अर्थानां for the genitive. यावदर्थं—This reading is preferable to यावदित्थम्. यावदर्थम्=यावानर्थः तावत्. The word अर्थ has a double sense in this phrase—(1) wealth, (2) the meaning of words. वादिद०-विधौ—वादिनां दर्प एव ज्वरः, तस्य शमनविधौ. अक्षयम्=Inexhaustible. पाटवं—पटोः भावः Dexterity, skill. मति०—For removing the impurities or irregularities in their intelligence. श्रोतुकामाः=Desirous of listening. " The infinitive with the final म् omitted is used with the words काम and मनः in the sense of ' wishing ' or ' desiring ' or ' having a mind ' to do that indicated by the root"—Apte's guide § 181. आस्था—Regard, respect. सुतरां=much more so. Comparative of सु; *see* note on नितरां Niti. Stanza 18. *Metre*—स्रग्धरा.

Trans.—Thou art the lord of wealth in full, we too are, of words in all their senses. Thou art brave in battle; we possess inexhaustible proficiency in subduing the pride of controvertists. The rich serve thee; there are those who are intent upon listening to me with a view to sharpen their intellect. Oh monarch ! if thou hast no regard for me, much less have I for thee; here am I off.

31. *See* Niti. Stanza 8.

32. लट०—सुभगः—लटभाश्च ताः ललनाश्च ल०-ललनाः, तासां भोगेन सुभगः ल०-सुभगः. लटभ=Lovely, charming, handsome. *Cf.* तस्याः पादनखश्रेणिः शोभते लटभभ्रुवः *Vikrama'nk:* VIII. 6. लटभा *n.* a lovely woman. सुभग=pleasant, agreeable. संसार०—संसारः एव सरणिः (मार्गः), तस्याम्. स्वःसिन्धोः=of the heavenly river *i. e.* the Ganges; *see* note on स्वर् St. 9 *supra*.

समाक्र०=Cries of invocation. सुतारैः—सुतार=Very loud; तारं च रजतेऽत्युच्चस्वरेऽप्यन्यवदीरितम् *Vishwa.* Construe सुतारैः फूत्कारैः शिव शिव शिवेति समाक्रन्दनगिरः प्रतनुमः. *Metre*—शिखरिणी.

Trans.—Time, agreeable through the enjoyment of charming women has gone; we are tired of having wandered for a long time through this worldly course: now on the banks of the celestial river we send forward with heavy sighs our cries of invocation—Shiva, Shiva, Shiva.

33. म्लायति—The reading म्लायिनि is ungrammatical, *see Pa'nini* III. ii. 78. खण्डिते *lit.* cut, broken in pieces; here it means 'destroyed.' व्यर्थं—Without obtaining any money. युक्तं=Proper, appropriate. सुधियां—शोभना धीर्येषां, तेषाम्. जन्हु०—कुञ्जे=जन्हुकन्यायाः पयसा पूताः ग्रावाणः यस्मिन्, एवंविधस्य गिरीन्द्रस्य कन्दरः. तस्य तट्यां यः कुञ्जः, तस्मिन्. जन्हुकन्या is the river Ganges. According to mythological account "the river when came down from heaven by the austerities of Bhagiratha, was forced to flow over the earth to follow him to the lower regions. In its course it inundated the sacrificial ground of King Jahnu, who being angry drank up its waters. But the gods and sages and particularly Bhagiratha, appeased his anger and he consented to discharge those waters from his ears; the river is therefore regarded as his daughter."—*Apte's Dic.* Another account states "that Jahnu was a Rishi performing penance and the Ganges disturbed him in his concentration, the sage stopped the course of the river by pressing it under his thigh. At Bhagiratha's entreaties, however, he let the stream flow again."—*Ka'le. See* also Niti. St. 10. The reading कन्दरदरीकुञ्जे does not seem to give a good meaning. कन्दर and दरी are synonymous terms. "दरी तु कन्दरो वास्त्री" *Amara.* Our reading avoids pleonism and makes a better sense, since कुञ्ज *i. e.* a bower or a place covered over with creepers is so common on the bank of a river flowing by the side of a कन्दर or deep ravine. क्वचित्=somewhere; *see* note on क्वचित् Niti. Stanza 2. *Metre*—शार्दूलविक्रीडित.

Trans.—Honour having gone, wealth having been destroyed, those importuning for relief being compelled to go without redress, relations being lessened, followers having departed, youth having faded by degrees, there is only one thing appropriate for the wise—residence somewhere in a bower on the banks in the valley of the mountain whose rocks are sanctified by the waters of the Ganges.

34. बहु (used as an adverb modifying आराध्य)=In a variety of ways. प्रसादं नेतुं=to propitiate. It should be taken with परेषां

चेतांसि. कलिलम् A large heap, confused mass, confusion. *Cf.* यदा ते मोहकलिलं बुद्धिर्व्यतितरिष्यति *Bhag. Gita'* II. 52. Mr. Telang reads कलितम् and takes it to mean बन्धन, but he himself says that it requires straining. त्वयि refers to हृदय. अन्तः goes with प्रसन्ने. स्वयमु०—स्वयं उदिताः चिन्तामणेः गुणाः यस्मिन् तस्मिन्. When one's mind is content *i. e.* when one has acquired the position of स्थितप्रज्ञ as described in the Gitá chap: II, he has nothing further to wish for, and therefore every desire of his can be said to have been gratified. The idea is as follows:—Oh mind! instead of flattering others be thyself satisfied. Trying to please others is not independent; it is fraught with difficulties, while it is within thy own control to be content and thereby to secure the fountain of all happiness. विमुक्तः संकल्पः &c.—Compare:—तद्वत्कामा यं प्रविशन्ति सर्वे स शांतिमाप्नोति न कामकामी ॥ विहाय कामान् यः सर्वान् पुमांश्चरति निस्पृहः निर्ममो निरहंकारः स शांतिमधिगच्छति ॥ *Bhag: Gita'* II. 70, 71. यदा सर्वे प्रमुच्यन्ते कामा येऽस्य हृदि स्थिताः ॥ अथ मर्त्योऽमृतो भवत्यत्र-ब्रह्म समश्नुते *Shruti.* (कामाः=संकल्पाः *Bha'shya.*) Also *see* St. 16 *supra.* संकल्प=" the workings of the mind." *Telang. Alanka'ra*—परिकर. *Metre*—शिखरिणी.

Trans.—Alas! my heart! why dost thou enter into a heap of difficulties for the purpose of winning over the minds of others by propitiations in various ways from day to day. When thou art thyself inwardly pleased and the qualities of the *Chinta'mani* (" the jewel which gives its possessor whatever he desires ") have sprung up in thyself, what desire of thine will remain which (thy) tranquil condition will not be able to satisfy ?

35. कुले=in noble birth. नृपालात् नॄन् पालयतीति नृपालः, तस्मात् माने दैन्यभयं is a better reading than मौने दैन्यभयं as Mr. Telang observes. He explains it—'In (case of silence) there is the danger of being (considered) spiritless;' but remarks rightly that 'there is a break in the symmetry,' since in all the other cases except मौने दैन्यभयं, one good thing is placed in juxtaposition with one evil result, while मौन is itself as Mr. Kále takes it, a blemish apparently; but so far as we can see मौन (reticense) is not a fault in वैराग्य but a desirable quality. We would therefore say that it is inappropriate to link reticense with other material things so opposed to asceticism. बले—बल may be either prowess or army. नृणाम्—The word नृ has two forms नृणां or नॄणां in the genitive, by the special rule नृ च. *Pa'ni.* VI. iv. 6. The Sloka as heard from the mouths of some Haridásás and others is read as:—भोगे रोगभयं सुखे क्षयभयं वित्तेषु भूभृद्भयं दासे स्वामिभयं जये

रिपुभयं वंशे कुयोषिद्भयं ॥ माने म्लानिभयं गुणे खलभयं काये कृतान्ताद्भयं सर्वं नाम भया-स्पदं भगवतो विष्णोः पदं निर्भयम् ॥ *Metre*—शार्दूलविक्रीडित.

Trans.—In enjoyment there is fear of disease, in noble birth there is fear of a fall, in wealth one has fear from the king; in self-respect there is fear of misery, an army has fear from the enemy, beauty is exposed to danger from old age, learning has to fear controversy, merit has to fear the wicked, and the body is exposed to danger from the god of death. Every material object in this world is surrounded with danger, asceticism alone is free from all dangers.

36. तुलि०—बिसिन्याः (कमलिन्याः) पत्रेषु पयः; तुलितं बि०-पयः येषां, तेषाम्. *Cf.* नलिनीदलगतजलवत्तरलं किं यौवनं धनं चायुः *Pra: R.* कृते goes with प्राणा-नाम्. विग०—विगलितः विवेकः येषां, तैः. व्यवसितं=कृतं. यत्=यस्मात्. आढ्या नामग्रे—Before the rich. द्रवि०—द्रविणस्य मदेन निःसंज्ञं मनो येषां, तेषाम्. निःसंज्ञ=senseless. वीतव्रीडैः—वीता (गता) व्रीडा (लज्जा) येषां, तैः. निज०—पातकं—one's own praise is looked upon as a very bad action amounting to sin. इन्द्रोऽपि लघुतां याति स्वयं प्रख्यापितैर्गुणैः *Subha.* *See* Niti. Stanzas 64, 69, 77. *Metre*—शिखरिणी.

Trans.—What has not been done by us who have been destitute of discernment, for the sake of our life which is as unstable as the water on the lotus-leaf. Shameless that we are, we have even committed the sin of boasting our own qualifications before those rich persons whose minds are senseless through the intoxicating power of wealth.

37. Mr. Telang reads भ्रातः कष्टमहो, but our reading gives an effective continuity of thought, beginning with the recollection of the grandeur of the town seen. The pronoun तत् has been used throughout the stanza in the sense of 'that well-known,' 'familiar.' सामन्तचक्र—The circle of tributary princes. समन्त=border. समन्ते भवः सामन्तः=A frontier king, a tributary or feudatory prince. विद०-Mr. Telang has राजपरिषत् but it is tautology since सामन्तचक्र has been already spoken of, hence विदग्धपरिषत् (the assemblage of the learned) would be more appropriate. चन्द्र०=women with faces like the moon. उद्रिक्तः—*p. p.* of रिच् with उत्=haughty. राजपु०—the group of princes. अगात्स्मृतिपथं=resigned only to remembrance; "matter of history." *Metre*—शार्दूलविक्रीडित.

Trans.—That charming city, that powerful monarch, the circle of feudatory princes, the assemblage of the learned at his side, the moon-faced women, the group of haughty princes, the bards and the conversations have become the subject of mere recollection through Time. Our homage, therefore, to father Time.

38. अपगताः—Went away, died. Mr. Telang's reading is परिगताः, but it is not a very common expression in the sense of 'passed away.' स्मृति०—स्मृतिविषय=The object of memory. गमिताः causal *p. p.* from गम्; of course कालेन should be supplied. Mr. Telang takes it as an instance of स्वार्थे णिच् but if कालेन were supplied, it makes very good sense. इदानीं=now. आसन्नपतनाः—आसन्नं पतन येषां ते. Some read पतनात्, but the nominative has been retained to bring out the comparison vividly. सिकति०—सिकतिल=(सिकता+इलच्) सिकताः सन्त्यत्र Sandy. देशे लुबिलचौ च *Pa'nini* V. ii. 105. सिकतिलं च तत् नदीतीरं च, तस्मिन् तरवः, तैः. For the instrumental, see *Pa'nini* II. iii. 72. *Alanka'ra*—उपमा. *Metre*—शिखरिणी.

Trans.—Those from whom we were born have long since left us: those with whom we were brought up have become objects of mere recollection: now here we are with our fall approaching near day by day, which has made our condition comparable with that of trees on the sandy bank of a river.

39. अनेके—The word itself (अन्+एक) shows plurality, hence the reading अनेके as opposed to एकः in the same line. गृह—गृह is used here in a double sense (1) the house, (2) the square on the board of a game (here a diceboard). तदनु=after that, afterwards. *Cf.* संदेशं मे तदनु जलद श्रोष्यसि श्रोत्रपेयम् *Megh.* 13. नैकोऽपि—Mr. Telang reads न चैकः, but अपि added to एकः gives a greater force to the expression. इमौ—प्रसिद्धौ Well-known. अक्षौ—A pair of dice. कालः काल्या &c.—The two words काल and काली are used here, as Mr. Telang says, to signify the male and female personifications of the Destructive Principle; काल and काली may be taken to mean Máhádev and Párvati whose game at dice is described in many places in the Puránas. It is too familiar an idea to Hindu mind to need any further information than a mere reference. भुवनफलके—on the earth used as a diceboard. फलक=A diceboard. भुवनं एव फलकं तस्मिन्. The adoption of this word makes the figure complete. प्राणिसारैः—सार (generally written शार)=The piece in the game of dice. प्राणिनः एव साराः तैः. *Alanka'ra*—उपमा. *Metre*—मन्दाक्रान्ता.

Trans.—In a certain house where at one time there were many there is now only one; where there was one, came in many after a time; and in the end there remained not a single one. Thus do Kála and Káli play a game in this world (which they use) as a dice-board with living beings as the pieces being tossed night and day as if they were the dice.

40. तपस्यन्तः=तपश्चरन्तः Practising penance. The affix क्यङ् is added to तपस् in the sense of आचरण by the sutra कर्मणो रोमन्थतपोभ्यां वर्तिचरोः *Pa'nini* III. i. 15. सुरनदीमधिनिवसामः—The root वस् with अधि governs the accusative. उपान्वध्याङ् वसः *Pa'nini* I. iiii. 48; where, however, the नि which intervenes here between अधि and वसामः is not mentioned among the enumerated prepositions. Krishna Shastree takes अधि and निवसामः separately अधि going with सुरनदी, but gives no authority for such a construction. He comments thus:—"सुरनदीं भागीरथीं अधि तत्तीर इति यावत् निवसामो वासं कुर्मः किम्." गुणो०—गुणैः उदाराः, तान्. दारान्—दार (*mas.* and always in the plural) a wife. शास्त्रौघान्—The several branches of learning. विवि०—विविधानि काव्यान्येवामृतरसाः, तान्. Some take this as an adjective to शास्त्रौघान् but it does not make a happy sense. Taken separately it gives a better meaning. न विद्मः किं कुर्मः="We do not know what we *should* do." कति०—कतिपयाः निमेषाः आयुः यस्य, तस्मिन्. *Alanka'ra*—विकल्प. *Metre*—शिखरिणी.

Trans.—Shall we reside on the (banks) of the celestial river in a life of penance? or shall we honourably remain with our noble and virtuous wife? or shall we drink deep of the various currents of philosophical thoughts or of the sweet flow of poetics? We do not know what to do, since the life of man is no more than a few twinklings of the eye.

41. हिमगि०—हिमगिरेः शिलायां बद्धं पद्मासनं येन, तस्य. पद्मासन is a certain posture in religious meditation. It is described ऊरुमूले वामपादं पुनस्तु दक्षिणं पदम् ॥ वामोरौ स्थापयित्वा तु पद्मासनमिति स्मृतम् ॥ ब्रह्मध्या०—ब्रह्मध्यानस्य अभ्यसनं (अभ्यासः), तस्य विधिः, तेन. योगनिद्रां—योगः concentration of the mind. योगश्चित्तवृत्तिनिरोधः *Patanjali*. योगः एव निद्रेव निद्रा—The sleep of concentration in which the योगी is just as if dead to the external world during the time of his meditation. किं तैर्भाव्यम्=will they ever be? यत्र refers to सुदिवस. In the last line the reading in Mr. Telang's edition is संप्राप्स्यन्ते which requires some words meaning 'from me' or a similar expression. कण्डूयन्ते=(A denominative from कण्डू) Rub gently. *Metre*—मन्दाक्रान्ता.

Trans.—Have I a prospect of those happy days when on the bank of the Ganges, I may put myself in the *Padma* posture on a stone-slab in the snowy mountain, and fall into an unconciousness resulting from a constant contemplation of Bramha, when the old antelopes growing fearless of me will rub their horns gently against my body?

42. स्फुरत्स्फा०—स्फुरत् shining; स्फार=Expanded, abundant; *see* Niti. 108. स्फुरन्ती स्फारा या ज्योत्स्ना, तया धवलितं तलं यस्य, तस्मिन्. क्वापि—*See* note on क्वचित् Niti. St. 2. सुखासीनाः—सुखेन आसीनाः. द्युसरितः=of the heavenly river *i. e.* the Ganges: goes with पुलिने. पुलिने—तोयोत्थितं तत्पुलिनं *Amara.*=a sandy bank left by the receding waters of a river. भवाभा०—भव=life. आभोगः=(I) Extent, expansion; *cf.* गगनाभोगसुभगां St. 57 *infra.* (2) आभोगः=आसमंताद्भोगः Excessive enjoyment; *cf.* विषयाभोगेषु नैवादरः *Shantilakshana.* शमसुखाभोगैकबद्धस्पृहः Stanza 86 *infra.* In the first case, भवानां (जन्मनां) आभोगेन उद्विग्नाः and in the second भवस्य आभोगेन उद्विग्नाः. उच्चवचसा—makes a better sense than आर्तवचसः. Mr. Kále takes आत्तवचसः and explains it as आत्तं (गृहीतं) वचः यैः, ते. आनन्दो०—बाष्पाप्लुत dimmed by tears. आनन्देन उद्गतानि यानि बहुलानि बाष्पाणि, तैः आप्लुते दृशौ येषां, ते. *Metre*—शिखरिणी.

Trans.—When shall we, sitting at peace during still nights somewhere on the sandy bank of the celestial river, the surface of which (bank) has been made shining by refulgent moonlight, have our eyes bedimmed with copious tears of joy by crying out Shiva, Shiva, Shiva in consequence of our being wearied of the troubles of this world ?

43. अमरसरित्—The heavenly river, the Ganges. ता एव=प्रसिद्धाः well-known. हरितः=The quarters, directions. दिशस्तु ककुभः काष्ठा आशाश्च हरितश्च ताः *Amara.* वा—'I can give no account of वा unless it is उपमायाम्' says Mr. Telang. But we take it in the sense of एव. So कालो वा—काल एव. Compare the expressions गुहा एव, ताः हरितः एव; or it may be taken in the sense of समुच्चय as well as, also &c. *Cf.* पत्रलेखे कथय महाश्वेतायाः कादम्बर्याश्च कुशलं कुशलो वा सकलः परिजन इति *Ka'dam.* वा समुच्चय एवार्थे उपमानविकल्पयोः *Hema.* अदैन्य०—अदैन्य=freedom from humiliation, not appealing to others for help &c. Construe इदं व्रतं अदैन्यव्रतं भवति where इदं refers to all the previous statements, or अदैन्यव्रतं—इदं व्रतं=न विद्यते दैन्यं याचनारूपं यस्मिन् एतादृशं यत् व्रतं तदिदमेव नः व्रतं (नियमः). इति कियद्वा वक्ष्यामः—In this way how much more need we say: *i. e.* in fine, in short. वटविटप०—दयिता refers to the गृहस्थाश्रम since गृहिणी गृहमुच्यते. The phrase means 'Let the Vata tree be my home, sitting under which I may meditate on Shiva, renouncing all the pleasures of the world.' *Metre*—शिखरिणी.

Trans.—Mahádeva is the God, the celestial river the only stream of water (for me), a cavern (my) dwelling place, the quarters my covering, father Time my friend: this rule of life is free from all

humiliation. Let the Vata tree be my beloved companion; what more need we say ?

44. *See* Nitishataka Stanza 10.

45. मनोर०—मनोरथा एव जलानि यस्यां सा. तृष्णा०—तृष्णा एव तरंगाः, तैः आकुला (व्याप्ता). रागग्राह०—रागाः=अनुरागाः; 'रञ्जयन्ति स्वभावान्तरं प्रापयन्ति ते रागाः कामक्रोधादयः' *Rá'marshi.* ग्राह=A crocodile. रागा एव ग्राहाः सन्ति अस्यां सा. वितर्क०—वितर्का एव विहगाः यस्यां सा. वितर्क=Fancy, doubt. "The banks of rivers are often spoken of as thronged by birds. *Com.* ऋतुसंहार (शरत्) St. 28" *Telang.* धैर्यद्रु०—धैर्यमेव द्रुमाः, तेषां ध्वंसिनी. मोहा०—दुःखेन तीर्यते सा दुस्तरा; सुतरां दुस्तरा सुदुस्तरा; मोहा एव आवर्ताः, तैः सुदुस्तरा. आवर्त=An eddy or a whirlpool. अतिगहना—Very deep. प्रोत्तुं०—प्रकर्षेण उत्तुंगा (उन्नता)प्रोत्तुंगा; प्रोत्तुंगा चासौ चिन्ता च, सैव तटी (bank) यस्याः सा. This ought to be प्रोत्तुं०—तटीका by *Pánini* V. iiii. 153, but as it stands, we can reconcile it by the Paribháshâ समासान्तविधिरनित्यः. *Alanka'ra*—रूपक. *Metre*—शार्दूलविक्रीडित.

Trans.—Desire is verily a river which has men's plans for its waters and which is agitated by the waves of greediness; it has passions to take the place of crocodiles, doubts are its birds, it is the leveller of the trees of firmness; being full of eddies in the shape of infatuation it is very difficult to be crossed, it is very deep and has anxiety for its steep banks. Happy are the pure-hearted ascetics who have successfully crossed this river.

46. आसंसारं=संसारं मर्यादीकृत्य, संसारं यावत्. चिन्वतां—*gen: plural* of चिन्वत् searching. तात—A term of endearment, pity or respect; *com:* न हि कल्याणकृत् कश्चिद्दुर्गतिं तात गच्छति *Gita'* VI. 40. नयनपदवीं—the range of sight. नयन,-पदवी,—पथ,-गोचर,-वर्त्म,-विषय &c. are the usual expressions in Sanskrit. विषयकरि०—गाढं यथा तथा रूढः deep-rooted; क्षीब (also क्षीव) intoxicated, excited. विषय एव करिणी (she-elephant), तस्यां गाढरूढः यः अभिमानः, तेन क्षीबस्य. Mr. Telang has गाढगूढ instead of गाढरूढ, where गूढ means secret. अन्तःक०—अन्तःकरणमेव करी (an elephant), तस्य. संय०—संयमः (1) control over the senses or passions, or (2) concentration of the mind. आलान=The post to which an elephant is tied. *Com.* आलाने गृह्यते हस्ती *Mrich.* I. 50. संयमः एव आलानं, तस्य लीलाम्. The mind is here spoken of as an elephant, the sensual objects as the female elephant, and संयम or restraint as the tying post. The attachment of the elephant to his mate is well-known. *Alanka'ra*—रूपक. *Metre*—मन्दाक्रान्ता.

Trans.—Oh friend ! while searching the three worlds during a lifetime, none has come within the range of our eyesight or within

hearing, who can readily be the tying post in the shape of self-restraint for his own mind which resembles an elephant intoxicated by the deep-rooted attachment for the female elephant in the shape of sensual objects.

47. धन०—धनपतेः पुरः या प्रार्थना (याचना), तस्याः दुःखं भजतीति धन०—भाक्, तस्य. Mr. Kále reads दुःखदीर्घाः, but the idea of दीर्घत्व is already included in वर्धन्ते; hence the reading दुःखभाजः is to be preferred as furnishing the idea opposed to विषयाक्षेपपर्यस्तबुद्धेः in the second line. Mark the contrast between वर्धन्ते and अल्पत्वं दधति; धन०–दुःखभाजः and विषबुद्धेः. विष०—आक्षेप=Allurement, distraction. पर्यस्त (परि+अस्त)= thrown about, scattered about, distracted, "disordered." विषयाणां आक्षेपेण पर्यस्ता बुद्धिः यस्य=To one whose mind is distracted by the allurements of worldly objects. Krishna Shâstree explains विषयैः कृत्वा यः आक्षेपः भर्त्सनं, तेन पर्यस्ता विपरीता बुद्धिर्यस्य. अन्तः०—अन्तः स्फुरितं हसितं यस्मिन् कर्मणि यथा स्यात्तथा an Avya. compound. वासराणां—for the genitive *see* note on अर्थानां Stanza 30 *supra*. ध्यानच्छेदे—ध्यान is defined by Patanjali as तत्र प्रत्ययैकतानता. (1) During the intervals of meditation. (2) At the end of meditation. शिख०—शिखरिन्=A mountain, कुहर A cavern, a hollow. कुहरं गह्वरे छिद्रे *Medini*. शिखरिणः कुहरे यः ग्रावा (stone), स एव शय्या, तस्यां निषण्णः. We give the idea of the verse in Mr. Telang's words—"The suppliant of the rich thinks the days too long as he has to suffer the trouble of constant entreaties often unsuccessful; the person engaged in the pursuit of worldly objects thinks time too short, he has never enough of it to compass all his numerous ends. On the other hand the philosopher laughs at both for their delusions." *Metre*—मन्दाक्रान्ता.

Trans.—Seated on a stone in the hollow of a mountain, may I expect to recollect with a smile to myself, during the intervals of contemplation, those days which appear to be long to one suffering the troubles of supplicating before the rich, but which, however, are felt to be short by one whose mind is distracted by the temptations of worldly objects.

48. विद्या—*See* note St. 13 and 101 Niti. कलंकरहिता=Spotless, pure. शुश्रूषा—primarily means 'desire, to hear' and secondarily 'service, attendance'. समाहितेन—समाहितं=सम्यक् आहितं concentrated, devoted. पित्रोः—an instance of एकशेषद्वन्द्व. माता च पिता च पितरौ (also मातापितरौ), तयोः. परपि०—परपिण्ड food from others. For the idea of the 3rd line, compare the third line of the 11th Stanza and for that of the fourth *com.* भुक्तं मानविवर्जितं परगृहेष्वाशंकया काकवत् Stanza 5 *supra*. *Metre*—शार्दूलविक्रीडित.

Trans.—Spotless knowledge has not been acquired; wealth has not been amassed, service was not done even to parents with a devoted mind, damsels with sparkling eyes were not embraced even in a dream. All this time has been passed by us like crows yearning to snatch food meant for others.

49. वितीर्णे—सर्वस्वे वितीर्णे सति=After the whole property has been given away. तरु०—तरुण tender, newly developed. विगु०—विगुणः (adverse) परिणामः यासां ताः. विधिगतीः—The courses of fate *i. e.* the circumstances brought about by fate. परिणत०—परिणत fully-developed, full, perfect. परिणतस्य शरच्चन्द्रस्य किरणाः यस्यां; or परिणताः शरच्चन्द्रस्य किरणाः यस्यां, ताम्. Mr. Telang reads चन्द्रकिरणैः where the instrumental is not easy to explain, which he takes to mean 'in the company of' but चन्द्रकिरणां त्रियामाम् makes a better sense. *Com.* शरच्चन्द्रज्योत्स्नाधवलगगनाभोगसुभगाम् Stanza 57 *infra.* त्रियामा=the night. "याम is a *prahara* and the night is considered to consist of only three *prahara's* or watches, the first and the last half *prahara* being excluded" *Apte.* हरच०—हरस्य चरणयोः यत् चित्तं, तदेव एकं शरणं (रक्षितृ) येषां ते। शरणं गृहरक्षित्रोः *Amara.* Perhaps ०चिन्तैकशरणाः would be better and easier. *Cf.* St. 57 *infra.* *Metre*—शार्दूलविक्रीडित.

Trans.—Our hearts being stirred with tender compassion, every belonging of ours being given away, we, who have set our mind on the feet of Hara as the only refuge, bringing to mind the course of destiny which has an adverse ending in this world, shall pass in a holy forest the night which beams with the full autumnal moon.

50. दुकूलैः—दुकूल=A silk garment, a very fine garment in general. दुकूलैः is a better reading than च लक्ष्म्या, as it contrasts more vividly with वल्कलैः. निर्विशेषो विशेषः—विशेषः difference, distinction. निर्विशेषः (आधिक्यरहितः भेदरहितः) without any importance, distinctive character, or difference. मनसि च &c. *comp.* "Poor but content is rich and rich enough" *Shakespeare.* *Metre*—मालिनी.

Trans.—Here we are satisfied with barks of trees, while you with fine fabrics; the satisfaction is equal, while the other difference is of no importance. He may be (called) poor whose ambition is boundless; the mind being content who is rich and who is poor ?

51. अकार्पण्यं—कृपणस्य भावः कार्पण्यं=दैन्यं, न विद्यते कार्पण्यं यस्मिन् तत्. This goes with अशनम्. For कार्पण्य, *see* कृपणां वृत्तिं Niti. St. 49. आर्यैः संवासः company of the good. श्रुतं Learning. उप०—उपशम peace of mind, controlling of the passions. व्रतं rule. उपशमः एव एकं मुख्यं व्रतं,

तदेव फलं यस्य तत्. मन्दस्पन्दं—मन्दः स्पन्दः (चलनं) यस्य तत्; बहिः=towards external objects. अपि should be taken with मनः. मनोऽपि बहिः मन्दस्पन्दं=The mind too, moving (but) slowly towards external objects. परिणतिः result. *Metre*—शिखरिणी.

Trans.—This rambling about without any restraint, this food without any humiliation, the company of the noble, this learning having for its result the rule of controlling the passions, the mind moving (but) very slowly towards external objects. I have pondered over this for a long time but I do not know to what grand penance is this condition to be ascribed.

52. भ्रमण०—भ्रमणेन परिगतं=प्राप्तं (very rarely used in this sense). भैक्षम्=भिक्षाणां समूहः. भिक्षा+The affix अण् (अ) in the sense of समूह. भिक्षादिभ्योऽण् *Pa'ni.* IV. ii. 38. अक्षय्यं—क्षेतुं शक्यं क्षय्यं, न क्षय्यं अक्षय्यं *See Pánini* VI. i. 81. आशा०—आशाः quarters. दशकं=दशानां समूहः. In the reading आशासुदशकं the सु is redundant. तल्पं=Bed; उर्वी=The earth (*fem*: from उरु=great). For the idea of these two lines compare:— सत्यां क्षितौ किं कशिपोः प्रयासैर्बाहौ स्वसिद्धे ह्युपबर्हणैः किम् ॥ सत्यञ्जलौ किं पुरुधान्नपात्र्या दिग्वल्कलादौ सति किं दुकूलैः ॥ *Bha'g. Sk.* II. निःसंग०—निःसंगता renouncement of or indifference to all worldly attachments. निःसंगतायामन्तःकरणस्य परिणतिः=The development of the mind in renouncing worldly attachments. This, however, destroys symmetry; we must therefore, take निःसंगता and अन्तःकरणपरिणतिः separately. The construction now would be येषां अन्तःकरणपरिणतिः निःसंगता; *i. e.* the last stage or the result of whose mind (thoughts) is निःसंगता. The reading निसंगतांगीकरण as one word, breaks symmetry, as we have a separate subject and predicate in each of the previous expressions; besides it requires some straining. स्वात्म०—स्वात्मनि संतोषः अस्ति एषां ते. संन्यस्त०—संन्यस्त abandoned. व्यतिकर (1) contact or (2) calamity, misfortune. अथ व्यतिकरः पुंसि व्यसनव्यतिषङ्गयोः *Medini*; निकर collection. संन्यस्ताः दैन्यस्य व्यतिकराणां निकराः यैस्ते. *Metre*—स्रग्धरा.

Trans.—The hand for a clean vessel, alms acquired by wandering and begging for an inexhaustible supply of food, the ten quarters (the expanse of the sky) serving as a large and clean garment, the earth for a spacious couch. Those fortunate persons who are satisfied with the above, the result of whose contemplation is renunciation, who are contented with themselves, and who have cast away a number of difficulties of humiliation—root out *Karma*.

53. अमी—प्रसिद्धाः. Mr. Telang has दुराराध्यः स्वामी. Service is to be performed towards kings (क्षितिभुजः) the word स्वामी then becomes no

more but a repetition. Besides दुराराध्याः and तुरग०—चित्ताः can be appropriately placed in opposition to स्थूलेच्छाः and महं०—मनसः. तुरग०—चल when taken in the sense of 'moving' explains the phrase, and will be easily comprehended by bringing to mind a spirited and well-fed horse held by the halter. He never remains in one and the same position for a minute; in fact that is the characteristic of the animal. The phrase means nothing more than—'whose minds are in constant restlessness like a spirited horse.' Construe the third line जरा देहं हरति, मृत्युः सकलमिदं जीवितं हरति. अन्यत्र तपसः—तपसः अन्यत्र=तपसः विना. The word अन्यत्र can be dispensed with, since we have अन्यत्. Words meaning 'other than,' 'different from' such as अन्य, पर, इतर &c. are used with the ablative; see *Pa'ni.* II. iii. 29. *Metre*—शिखरिणी.

Trans.—Princes whose minds are as restless as horses, are difficult to please: while we have great desires and our minds are set upon a lofty goal. Old age consumes our body, while death puts an end to our very existence. Oh friend! in this world there is nothing else but penance that will lead to the happiness of a wise man.

54. मेघवि०—वितान=Expansion, an awning, a canopy. वितानो यज्ञ उल्लोचे विस्तारे पुंनपुंसकं *Medini*; or a collection, *see* *Kira'ta.* XVII. 61. सौदामिनी (also सौदामनी or सौदाम्नी) lightening. सुदामन्+अण्. सुदाम्ना अद्रिणा एकदिक्, सुदाम्नि मेघे वा भवा सौदामिनी। सुदामा तु पुमान् वारिधरपर्वतभेदयोः *Kosha.* मेघानां वितानस्य मध्ये विलसन्ती या सौदामिनी, सैव चंचलाः. वायु०—विघट्टित scattered. अभ्रपटली a small collection of clouds. पटलं=समूहः. अल्पं पटलं पटली. Some words are used in feminine to convey the diminutive sense, as मृणाली, कुंभी, कपाली, पटी, मठी &c. स्त्री स्यात्काचिन्मृणाल्यादिर्विवक्षाऽपचये यदि *Amara.* वायुना विघट्टिता या अभ्रपटली, तस्यां लीनं यदम्बु, तद्वत्. भंगुरं—frail; from भञ्ज्+घुरच् (उर). भञ्जभासमिदो घुरच् *Pa'ni.* III. ii. 161. यौवनलालना the indulgence of youth, youthful happiness. Some read यौ०— लालसा where it means the ardent desire or vehemence of youth. योगे—the usually accepted definition of योग is चित्तवृत्तिनिरोध *i. e.* controlling the functions of the mind and thus concentrating it, whereby the human soul is completely united with the Supreme Spirit and absolution secured. धैर्य०—धैर्य patience, courage. समाधि perfect absorption of thought into one object of meditation *i. e.* Supreme Spirit. There are eight Angás or stages of Yoga among which Sama'dhi is the last. They are यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि *Patanjali.* The last three of these are thus defined:—देशबन्धश्चित्तस्य धारणा। तत्रप्रत्ययैकतानता ध्यानम्। तदेवार्थमात्रनिर्भासं स्वरूपशून्यामिव समाधिः *Patanj.* धैर्येण या समाधिसिद्धिः, तया सुलभे. In order

to reach the last stage of योग *i. e.* Samádhi, one is required to have very strong courage to overcome obstacles (*viz:* व्याधिस्त्यानसंशयप्रमादालस्याविरतिभ्रान्ति०--तेऽन्तरायाः *Patanjali*) that come in the way of meditation. Really speaking the mention of समाधिसिद्धि does include धैर्य &c. and hence the word धैर्य appears to be superfluous. Some dissolve the compound as धैर्यं च समाधिश्च, ताभ्यां या सिद्धिः but this does not seem to be a very happy solution of it. Some others read ध्येयसमाधि, which avoids the difficulty. बुद्धिं विधध्वं=मतिं कुरुध्वं fix your minds on. For the idea of the first three lines compare रायः कलत्रं पशवः सुतादयो गृहा मही कुञ्जरकोशभूतयः ॥ सर्वेऽर्थकामाः क्षणभङ्गुरायुषः कुर्वन्ति मर्त्यस्य कियत्प्रियं चलाः ॥ *Bhág. Sk.* VII. *Alankára*—उपमा & काव्यलिङ्ग. *Metre*—शार्दूलविक्रीडित.

Trans.—Pleasures are as fleeting as the flashes of lightening in a bank of clouds, life is as transitory as the water in a small collection of clouds scattered by the winds, the youthful ardour of mortals is ephemeral. Oh wise men, fully realise this and fix your minds at once on concentration which can be easily secured by a firm meditation of the Supreme Spirit.

55. सितपटच्छ०—पाली or पालिः the edge. सितेन पटेन छन्ना पाली यस्याः, ताम्. कपालीं—कपालं=घटशकलं. अल्पं कपालं कपाली, ताम्. 'कपालोऽस्त्री शिरोस्थि स्याद्घटादेः शकले व्रजे' *Medini.* For the diminutive sense, *see* पटली St. 54 *supra.* न्यायगर्भ०—न्यायः गर्भे येषां, एवंविधाः ये द्विजाः, तैः हुतः यः हुतभुक्, तस्य धूमेन धूम्रं उपकण्ठं (अन्तिकभागः) यस्य, तत् (द्वारम्). न्यायगर्भ is a rather curious expression. नयन्ति परमं पदं प्रापयन्ति विवेकेनेति न्यायाः श्रुतिशास्त्रस्मृत्यादयः, ते गर्भे चित्ते येषां ते न्यायगर्भाः वेदादिविदः *Rámarshi.* Mallináth commenting on Kumár II. 12 explains न्याय as the स्वर used in uttering the Vedás, according to which Mr. Telang translates न्यायगर्भाः द्विजाः as Bráhmins having within them *i. e.* in their mouths the Vedic accents. This appears to us rather far-fetched. We take न्याय to mean nothing more than 'the real way or system in which one is to perform sacrifice—the ritual.' न्यायगर्भाः द्विजाः would thus mean विधिज्ञाः द्विजाः Bràhmins knowing the ritual. धूम्र of a smoky colour. द्वारं द्वारं प्रवृत्तः=going from door to door. वरं—an *indecli.* expressing preference and used with the clause containing the thing preferred which is put in the *nomi.* case—Apte's Guide § 301 and also *see* note on वरं Niti. 14. उदर०—उदरमेव दरी, तस्याः पूरणाय. स्वदेशे—Mr. Telang reads here स धन्यो but our reading gives a greater force to the expression as न पुनः स्वदेशे तुल्यकुल्येषु दीनः. *Com.* Maráthi परदेशीं भिक्षा स्वदेशीं चोरी .तुल्य०—तुल्य equal in age. कुल्याः=कुल+यत् (य)–(1) कुले भवाः कुल्याः by *Páni.* IV. iii. 54. It may also be analysed as तुल्यं च तत् कुलं च

तुल्यकुलं, तुल्यकुले साधवाः तुल्यकुल्याः the यत् being added by तत्र साधुः *Pa'ni.* IV. iv. 98 or (2)मान्यः respectable. तुल्याश्च ते कुल्याश्च, तेषु. *Metre*—स्रग्धरा.

Trans.—A man with self-respect when tortured by hunger would rather, for the sake of filling the cavity of the stomach, wander about a large forest, or with a broken pot whose edge is covered with a white piece of cloth, go about in a holy city from door to door the sills of which have been darkened by smoke arising from the fire into which oblations have been thrown by Bráhmins versed in the rituals, but will never be a constant suppliant among his equals in his own country.

56. तत्त्ववि०—तत्त्व reality, true nature of things; विवेक discrimination, discernment; पेशल clever, skilled, sharp. तत्त्वस्य विवेके पेशला मतिर्यस्य सः=He whose intellect is keen in distinguishing between the visible world and the invisible spirit; or separating reality from mere semblance or illusion. इति=as described in the first two lines. उत्पन्नवि०—विकल्प=doubt, indecision, uncertainty; जल्प prattling, utterance; मुखर=garrulous. उत्पन्नाः ये विकल्पाः, तेषां जल्पैः मुखराः, तैः. स्वयं= "by themselves." *Alanka'ra*—संदेह. *Metre*—शार्दूलविक्रीडित.

Trans.—Is this a páriah or a twice-born; is this a Shu'dra or an ascetic or is he some great devotee whose mental powers are skilled in the discernment of the true essence of things. Ascetics, when talked of by men garrulous in the utterances of their doubts in this manner, are neither irritated nor pleased, but walk their way by themselves.

57. त्रुटि०—व्यतिकर=(1) contact or (2) calamity (व्यसन), *see* St. 52 *supra*. भव एव बन्धः, तस्य व्यतिकरः; त्रुटितः भवबन्धव्यतिकरः येषां, ते. वनान्ते=वनप्रदेशे *Com.* St. 66 and 68 *infra*. अचिन्वन्तः—Not looking for, not seeking, not minding. विषमवि०—आशीविष a serpent (आश्यां विषं अस्य; आशी a serpent's fang). विषयाः एव आशीविषाः; विषमाश्च ते विषयाशीविषाश्च, तेषां गतिम् "the course of worldly objects which are like dangerous snakes" *Telang*; or the adjective विषम may be taken with गतिम्. विषमगति=a crooked course. शर०—आभोग expanse. शरच्चन्द्रस्य ज्योत्स्नया धवलः यः गगनाभोगः, तेन सुभगां. नयन्ते—With regard to this verb Mr. Kále remarks that "it is a violation of grammatical rules, the root being Parasmaipadi." We do not know *how*; नी being Ubhayapadi (णीञ् प्रापणे), *see Pa'ni.* I. iii. 72; there appears no grammatical objection in using it as an Atmanepadi verb though it is generally used as Parasmaipadi. सुकृत०—सुकृतानां चयस्य चिन्ता एव एकं शरणं येषां ते.

For the last two lines compare Stanza 49 *supra*. *Alankára*—रूपक. *Metre*—शिखरिणी.

Trans.—Ah! Fortunate some there are who having crushed (overcome) calamities in the shape of ties for this world and set their hearts only on the acquisition of merits without minding the course of worldly objects which are like dangerous snakes, spend in a forest the night beautiful on account of the refulgent light of the autumnal moon bathing the expanse of the sky.

58. इन्द्रि०—इन्द्रियार्थ object of sense, material or worldly object. गहन=wood, deep impenetrable forest. 'गहनं कलिले त्रिषु ॥ नपुंसकं गव्हरे स्याद्दुःखकाननयोरपि' *Medini*. इन्द्रियार्थः एव गहनं, तस्मात्. For the ablative see note on निश्चितार्थाद्विरमन्ति Niti. 80, also विरमत......योषित्संगात् Stanza 62 *infra*. आयासकात्—*abla.* of आयासक troublesome; goes with गहनात्. श्रेयोमार्गं—the *obj.* of आश्रय in the first line. श्रेयसः मार्गः. श्रेयस्=(अतिशयेन प्रशस्यं, comparative of प्रशस्य; superlative being श्रेष्ठ) (1) Welfare, happiness. *Com:* प्रतिबध्नाति हि श्रेयः पूज्यपूजाव्यतिक्रमः *Raghu.* I. 79. (2) Religious merit, righteous deeds; 'स्याद्धर्ममस्त्रियां पुण्यश्रेयसी सुकृतं वृषः' *Amara.* or (3) Final beatitude, absolution; 'मुक्तिः कैवल्यनिर्वाणश्रेयोनिःश्रेयसामृतं' *Amara.* Any one of these meanings will suit here. अशेष०—This adjectival phrase may go with श्रेयोमार्गं or perhaps better with शान्तं भावं in the third line. अशेषाणां दुःखानां शमनरूपे व्यापारे दक्षं (समर्थं). क्षणात् modifies शमन. कल्लोल०—कल्लोल a large wave. लोल unsteady, moving. गति=course, movement. भूयः=again. भङ्गुरां—*see* note St. 51. *Metre*—शार्दूलविक्रीडित.

Trans.—Oh heart! be pleased now; do not again be after perishable worldly happiness, cease from (entering) this troublesome mazy forest (in the shape) of material objects; take up the way to final absolution, give up thy course which is as unsteady as the waves and adopt a peaceful attitude which is capable of putting down all miseries in a moment.

59. प्रियैश्च सलिलैः=Instead of this Mr. Telang reads प्रिये प्रणयिनि. There are only two places (this and St. 98 *infra*) where such feminine vocation is met with. Masculine vocatives occur in the Shatakás and we would prefer a similar one in this place such as भ्रातः ; or प्रिये प्रणयिनि may be taken as, one commentator says, an address to चित्तवृत्ति. भूशय्या०—If we take वृत्तिं कृ to simply mean 'to lead a life' in a general sense (*Com.* प्रियसखीवृत्तिं सपत्नीजने, प्रिया न्याय्या वृत्तिः &c.) the construction would be पुण्यैर्मूलफलैः प्रियैः सलिलैः भूशय्यानववल्कलैश्च वृत्तिं कुरुष्व; but the usual meaning of वृत्तिं कृ is 'to maintain oneself, obtain liveli-

hood' (*Com.* St. 64 and *Misc.* St. 43 *infra.*); with this sense we must construe the first two lines. (त्वं) अकरुणैः भूशय्यानववल्कलैः (युक्तः सन्) पुण्यैर्मूलफलैः प्रियैः सलिलैश्चाधुना वृत्तिं कुरुष्व; उत्तिष्ठ, वनं यामः. Mr. Kále takes भूशय्या separately and construes the lines (हे) प्रणयिनि प्रिये (त्वं) भूशय्या भूत्वा पुण्यैर्मूलफलैरधुना वृत्तिं कुरुष्व । उत्तिष्ठ, अकरुणैर्नववल्कलैः वनं यामः which is also an involved one. There is another reading प्रीतिं कुरुष्व which is perhaps better as going commonly with all the expressions in the instrumental. अक०—अकरुण not pleasing to the touch, hard, rough. ईश्वराणां=of rich men. *Com.* Misc. St. 4. वित्तव्याधि०–Mr. Telang reads चित्तव्याधि which does not appear preferable as we have अविवेकमूढ &c., in the third line. वित्तमेव व्याधिः, तस्मात् ये विकाराः or तस्य ये विकाराः (उपद्रवाः complications such as pride, rudeness &c.) तैः विव्हला गीः येषां, तेषाम्. नामापि न श्रूयते *Com.* Niti. St. 67. For the idea of the verse *see Misc.* St. 34 *infra.*

Trans.—Get up (oh friend), let us go to the forest where even the name is not heard of the narrow-hearted rich whose minds are blunt through coarseness and whose speech is agitated by the effects of the malady of lucre. There [in the forest] maintain thyself now on pure roots and fruits and agreeable water, making the earth thy bed, and the rough barks of trees thy new coverlet.

60. मार्जय and उपार्जय Impera. 2nd person singulars impart greater beauty than the reading मार्जयतां (genitive plural of मार्जयत्). तां (परमानन्ददायिनीं). चन्द्रा०—चन्द्रस्य अर्धः (शकलः=कला) एव चूडामणिः (शिरोभूषणं) यस्य, तस्मिन्. भित्तं शकलखंडे वां पुंस्यर्धोऽर्धं समेंऽशके *Amara.* चेतः Vocative sing. को वा *see* Niti. St. 32. प्रत्यय=Faith. बुद्बुद=a bubble. तडिल्लेखा streak or flash of lightening. स्त्रीषु—some read श्रीषु which is an equally good reading. "The implication is that everything except devotion to Shiva is untrustworthy like the things enumerated" *Telang.* पन्नगः—पन्नं पतितं यथा तथा गच्छति इति पन्नगः *Alanka'ra*—संकर of दीपक and तुल्ययोगिता. *Metre*—शार्दूलविक्रीडित.

Trans.—Oh my mind, shake off delusion and be devoted to him who bears the crescent of the moon as an ornament on the head [Shiva]; and domicile thyself on the banks of the celestial river. For, what reliance can be placed in waves and bubbles, in streaks of lightening and women, or in the tips of flames, or serpents, or the currents of streams ?

61. दाक्षि०—दाक्षिणात्याः कवयः=Poets from the Deccan. They are well-known for their Vaidharbhi style of composition which is thus defined in the Sáhitya-darpana:—माधुर्यव्यंजकैर्वर्णैः रचना ललितात्मिका ॥

अवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते ॥ Váman defines it as अस्पृष्टा दोषमात्राभिः समग्रगुणगुम्फिता ॥ विपञ्चीस्वरसौभाग्या वैदर्भी रीतिरिष्यते. Dandin has very minutely distinguished this style from the Gaudiya, *see* Kávyádarsha I. 41—53. लीलाव०—वलय bracelet. रणितं tinkling. लीलया वलयानां रणितं. चाम०—चामराणि गृण्हन्तीति चा०-ग्राहिण्यः, तासाम्. निर्विकल्पे समाधौ—Samádhi (*see* note St. 54 *supra.*) is of two kinds: (1) सविकल्प (क) and (2) निर्विकल्प (क) of which the latter is thus defined in Vedánt-sára:—निर्विकल्पकस्तु ज्ञातृज्ञानादिविकल्पभेदलयापेक्षया अद्वितीयवस्तुनि तदाकाराकारिताया-श्चित्तवृत्तेरतितरामेकीभावेनावस्थानम्=" an exclusive concentration upon the one Entity without distinct and separate consciousness of the knower, the known, and the knowing and without even self-consciousness" *Telang*. *Metre*—मन्दाक्रान्ता.

Trans.—Oh mind! Be engrossed in the enjoyment of worldly pleasures, if thou hast singing in front of thee, sweet poets from the Deccan by thy side and the tinkling of deftly moving bracelets of damsels holding the *chawris* behind thee: otherwise plunge thyself at once into devout concentration freeing thee from all consciousness.

62. योषित्सं०—in apposition with सुखात्. करु०—करुणा compassion for living creatures. प्रज्ञा power of discernment. Krishna Shástri has आत्मज्ञानं for प्रज्ञा. करुणा, मैत्री, प्रज्ञा are here figuratively spoken of as eligible female companions. करुणा च मैत्री च प्रज्ञा च, ता एव वधूजनाः, तेषां सङ्गमम्. हाराक्रान्तं covered with necklaces. शरणं=रक्षितृ. श्रोणीबिंबं—well-developed hips; the word is written either श्रोणि or श्रोणी. रण०—मणिखचिता or मणियुक्ता मेखला मणिमेखला=a girdle set with jewels. रणन्ती मणिमेखला यस्मिन्, तत्. *Alanka'ra*—काव्यलिङ्ग. *Metre*—हरिणी.

Trans.—Oh wise men, refrain from the ephemeral pleasure of the company of the fair sex. Cultivate [the company of the ladies] —Compassion, Friendship, and Discernment. Neither will the full developed orbs of the bosoms of the fair covered with necklaces nor their well-formed hips having a tinkling jewel-girdle be your safe-guard in the nether world.

63. *See* Niti-shataka Stanza 26.

64. मा स्म भूः—Sometimes मा is followed by स्म and is used with the Aorist or Imperfect with the augment dropped; *see Pa'ni*. III. iii. 176. *Com*: क्लैब्यं मा स्म गमः पार्थ *Bhag*: *Gita'* II. 3; मा स्म प्रतीपं गमः *Sha'ku:* IV. 17; *see* also note on मावमंस्थाः Niti St. 17. भोगेभ्यः—For the dative *see* note on प्रभूतये Niti. St. 45. स्पृह०—स्पृहयालु=longing for, covetous; from स्पृह्+आलुच् (आलु) by स्पृहिगृहिपतिदयिनिद्रातन्द्राश्रद्धाभ्य आलुच् *Pa'ni*. III.

ii. 158. making गृहयालु, पतयालु &c. का नि०—सि=what art thou to men indifferent to worldly pleasures ? सद्यः०—पात्रे—पलाशस्य पत्राणि प०-त्राणि; सद्यः स्यूतानां पलाशपत्राणां पुटिका, सैव पात्रं, तस्मिन्. सद्यः quickly. This may be taken either as a member of the compound or separately with पवित्रीकृते. स्यूत sewn, stiched. पत्रपुटिका=a vessel made of leaves joined together. The usual word is पत्रपुटक. पवित्री०—पवित्रीकृत=purified. The verbal or other forms of कृ, भू, or sometimes अस् are added to a noun or an indeclinable to express the 'doing or being like' the thing denoted by the base, *see Pa'ni.* V. iiii. 50. भिक्षा०—भिक्षया प्राप्ताः ये सक्तवः, तैः. सक्तु barley. वृत्ति livelihood. *see Misc.* Stanza 43 *infra.* *Metre*—शार्दूलविक्रीडित.

Trans.—Mother Wealth, follow some one else, do not be longing for us. We have no eagerness for enjoyment. What art thou to us who are free from desires ? Now we wish to subsist on barley grain collected by begging in a purified vessel made of Palásha leaves joined together on the spot.

65. यूयं—This is addressed to a friend now estranged, as explained by Krishna Shâstri. "हे मित्र यूयं वयमेव, वयं यूयमेव, इति पूर्वं आवयोर्मतिरासीत् । परस्परं सुहृत्त्वाभिनिवेशेनाभेदबुद्धिरासीत् । अधुना तु यूयं यूयमेव, वयं वयमेवेति बुद्धिर्जाता, इदानीं सुहृत्त्वाभिनिवेशाभावेन परस्परं भेदबुद्धिर्जाता इत्यर्थः। " *Cf.* पितामहोऽस्मि स्थविरः पिता पुत्रश्च भारत ॥ ममैव यूयमात्मस्था न मे यूयं नवो वयं *Bha'rat.* *Metre*—अनुष्टुप्.

Trans.—You were (as it were) ourselves and we were (as it were) yourselves, this was our sentiment (once). Now what has happened by which you are yourselves and we are ourselves.

66. बाले—*Voc.* of बाला a young woman. लीलामु०—मुकुलित (मुकुलःलं a bud+इतच् (इत) by *Pa'ni.* V. ii. 36) half-shut, closed in the form of a bud. *Cf.* दरमुकुलितनयनसरोजं *Git. G.* II. also "दरमुकुलितनेत्रपालि" *Rasa. Man.* लीलया मुकुलितं यथा स्यात् तथा. मन्थराः=(1) slow, (2) crooked; मन्थरः कोशफलयोर्बाधमन्थानयोः पुमान् ॥ कुसुंभ्यां न द्वयोर्मन्दे पृथौ वक्रेऽभिधेयवत् *Medini.* उपरतं—(p. p. from उप+रम्) stopped, ceased. It goes with बाल्यं बालस्य भावः immaturity of understanding, puerility, hence youth. आस्था—(1) regard, desire; (2) effort. *See* St. 30 *supra.* also Niti. St. 98. आस्था त्वालम्बनास्थानयत्नापेक्षासु योषिति *Medini.* क्षीणः—(p. p. from क्षि- क्षये) worn away, weak. मोहः क्षीणः=Infatuation has subsided. जगज्जाल=this net work of the world—the several ramifications of the incidents in this world. *Alanka'ra*—काव्यलिङ्ग. *Metre*—मन्दाक्रान्ता.

Trans.—Oh young woman, why dost thou cast these side-glances from thy sportively half-closed eyes ? Refrain, do refrain.

his effort of thine is in vain. Now we are changed, youth has de- arted and a desire for the deepest part of a forest is strong in us. 'he delusion of attachment has subsided and we look upon all this et-like world as if it was a blade of grass.

67. अनवरतं=Unceasingly, continuously. इन्दी०—इन्दीवरस्य (नील- मलस्य) दलं (पत्रं), तस्य प्रभां चोरयतीति इन्दी०-चोरं *lit.* one that robs the eauty of the blue lotus-leaf. In such phrases the roots चुर्, मुष् &c. guratively mean 'to possess, to bear, to surpass' &c. *Cf.* अचूचुरच्चन्द्र- सोऽभिरामताम् *Ma'gha.* I.16. मुष्णन् श्रियमशोकानां रक्तैः परिजनाम्बरैः॥ गीतैर्व- ङ्गनानां च कोकिलभ्रमरध्वनिम् *Katha'saritsa'gara* LV. 113. सरोरुहद्युतिमुषां *latna'.* अभिप्रेतं—(*Past. Par.* from अभि+प्र+इ=to mean, to intend,) sed here as a verb. स्मर०—कुसुमान्येव बाणाः कु०—बाणाः; स्मरस्य कुसुमबाणानां प्रतिकरणे यः ज्वरः, तस्य ज्वाला="the blaze of the fever produced from ontact with the flowery arrows of Cupid" *Telang.* तदपि=तथापि ıevertheless, yet, still. *See* Misc. St. 28 *infra* and Niti. Mis. St. 19. राकी poor, miserable. This word is generally used to show pity nd sometimes contempt. *Cf.* तत्किमुज्जिहानजीवितां वराकीं नानुकम्पसे *Ma'lati Madha.* X. वराकीं तामत्रानय परिषदीत्यग्रजगिरम् *Bha'rat-Champu. Alan- a'ra*—विशेषोक्ति. *Metre.*—शिखरिणी.

Trans.—This young woman unceasingly casts at me her glances which have stolen the beauty of the blue lotus-leaf. What does she mean (by it)? Our infatuation has gone and the burning of the fever produced by contact of the flowery arrows of Cupid has been cooled, yet the poor girl does not cease !

68. वसतये—for the purpose of a residence. गेयादिकं—गेयं sing- ing. प्राणस०—प्राणैः समा (तुल्या) प्राणसमा (प्रिया), तस्याः समागमस्य सुखं. उद्भ्रा०—उद्भ्रान्त *past par.* from उद्+भ्रम् (क्त [त] being here added in the active sense by गत्यर्थाकर्म०—*Pa'ni.* III. iiii. 72)=Bewildered; insensate; wandering upwards. दीपाङ्कुर=The taper of the flame of a lamp. *Cf.* कुरण्टकविपाण्डुरं दधति धाम दीपाङ्कुराः *Viddh. Bhanji.* छाया=shadow. Krishna Shástree takes छाया to signify कान्तिः brilliance. Mr. Telang renders it by 'flame.' उद्भ्रान्ताः पतन्तश्च ये पतङ्गाः, तेषां पवनेन व्यालोलानां दीपाङ्कुराणां छायेव चञ्चलं. आकलय्य=ज्ञात्वा Knowing, understanding, looking upon. सन्तः *nom. plu.* of सत्. *Alanka'ra*—उपमा. *Metre*—शार्दूल- विक्रीडित.

Trans.—Is not a palace pleasant to live in? Is not singing &c. agreeable to hear? Is not the pleasure from the company of one as dear as the very life, to one's great taste? Yet the wise have looked upon all these things as unstable as the shadow of a taper

flickering through the wind produced by the wings of a bewildered moth falling on it, and have gone into a forest.

69. कन्दर—the slopes between two hills. प्रसभं forcibly, against one's own will. It goes with वीक्ष्यन्ते or may be taken with अपगत in the sense of 'exceedingly, very much', as in तवास्मि गीतरागेण हारिणा प्रसभं हृत: *Sha'kun.* अपग०—प्रश्रय courtesy, polite behaviour. 'प्रश्रय-प्रणयौ समौ' *Amara.* दुःखोपा०—read वशानर्तित instead of वशान्नर्तित; the reading वशान्नर्तित may also be explained by adopting the एकदेशी अन्वय of the phrase oपवनवशात् with नर्तित. दुःखेन उपात्तं (प्राप्तं) यत् अल्पं वित्तं तस्मात् यः स्मयः (गर्वः), तस्य वशेन आनर्तिताः भ्रूलताः येषु, तानि (मुखानि). It refers to the eye-brows being sometimes raised and sometimes folded into wrinkles out of pride of greatness, and contempt of others in consequence" *Telang.* चीराणि किं पथि न सन्ति दिशन्ति भिक्षां नैवांघ्रिपाः परभृतः सरितोऽप्यशुष्यन् ॥ रुद्धा गुहाः किमजितोऽवति नोपसन्नान् कस्माद्भजंति कवयो धनदुर्मदान्धान् *Bha'g.* II. *Alanka'ra*—निरङ्गरूपक. *Metre*—स्रग्धरा.

Trans.—Have all roots disappeared entirely from the valleys, or springs from mountains, or branches of trees bearing succulent fruits and yielding barks (for garments) been destroyed that the faces, wherein the eyebrows appear to dance through the wind of arrogance of the small wealth earned with trouble, of the extremely mannerless wretches, are seen !

70. गङ्गातर०—हिमशीकर is better than कणशीकर since the words in the latter are synonymous; "शीकरोऽम्बुकणाः स्मृताः" *Amara.* गङ्गायाः तरङ्गाणां हिमशीकरैः (शीताम्बुकणैः) शीतलानि (स्थानानि). विद्या०—विद्याधरैः अध्युषितानि (अधिष्ठितानि) चारूणि शिलातलानि येषाम्. हिमवतः—of the Himálayás. सावमा०—अवमानेन सहितः यः परपिण्डः, तस्मिन् रताः or सावमानं यथा स्यात्तथा परपिण्डे रताः। भवन्तीति शेषः *see* परपिण्ड &c. Stanza 48 *supra*. *Metre*—वसन्ततिलका.

Trans.—Is it that the retreats of the Himálayás, which are cooled by the spray of the waters of the Ganges and wherein the splendid stone-slabs have been used as seats by the Vidyádharás, have ceased te exist that men to their own disgrace remain content with the food from others ?

71. श्रीमान्=possessing riches. मत् is a possessive affix; *see Pani.* V. ii. 94. यदा=यदि. Its correlative तदा should be supplied in the fourth line. युगान्ता०—युगान्ते यः अग्निः, तेन निहतः. समुद्राः—These as given by Rámarshi and quoted by Mr. Telang are क्षीरोद, इक्षुरसोद, सुरोद, घृतोद, दधिमन्थोद, क्षारोद, and शुद्धोद. प्रचुरनि०—निकर collection. निलय

abode. प्रचुराः निकराः येषां तेषां ग्राहाणां निलयाः येषु, ते. धरणिध०—धरणिधर a mountain. पाद the foot of a mountain, a hill at the foot of a mountain. पादाः प्रत्यन्तपर्वताः *Amara.* The mountains are known according to Hindu mythology to be the supporters of the earth. Even their very names in literature such as भूधर, क्ष्माभृत् &c., show them to be regarded as such; how ever, *see Kuma'r.* VI. 68. करिक०—करिणः कलभस्य (शिशोः) कर्णाग्रमिव चपलं, तस्मिन्. *Alanka'ra*—काव्यार्थापत्ति. *Metre*—शिखरिणी.

Trans.—When the majestic mountain Meru comes to be destroyed by the final fires (युगान्ताग्नि), the seas which are the abodes of multitudes of alligators get dried, and the earth, though sustained by the feet of the mountains comes to an end, then what of this mortal tenement as unsteady as the end of the ear of a young elephant ?

72. एकाकी—एकः (केवलः)अकतीति (गच्छतीति) एकाकी, unaccompained, all alone. पाणिपात्रः one to whom the hand is servicable as a pot. कर्मनि०—निर्मूलन rooting out. Here संसार is compared to a tree, with कर्म for its root which must be cut down if one wishes to be free from this संसार. The chief means of cutting it down is असंग. *Cf.* आदौ मध्ये तथान्ते जनिमृतिफलदं कर्ममूलं विशालं ज्ञात्वा संसारवृक्षं भ्रममदमुदिताशोकतानेकपत्रम् ॥ कामक्रोधादिशाखं सुतपशुवनिताकन्यकापक्षि संघं छित्वाऽसंगसिनैनं पटुमतिरभितश्चिन्तयेद्वासुदेवम् ॥ *Ved. Kesa.* or अधश्च मूलान्यनुसन्ततानि कर्मानुबन्धीनि मनुष्यलोके ॥ and अश्वत्थमेनं सुविरूढमूलमसंगशस्त्रेण दृढेन छित्वा ॥ *Gita.* XV. 2 and 3. *Metre*—अनुष्टुप्.

Trans.—Oh God Shiva, when shall I—a solitary one, free from desires, calm, with the hand for my cup, with the quarters for my garment,—be able to root out Karma ?

73. सकल०—सकलान् कामान् दुहन्तीति सकलकामदुघाः. दत्तं पदं &c.—*Cf.* अकृत्वा हेलया पादमुच्चैर्मूर्धसु विद्विषाम् ॥ कथंकारमनालम्बा कीर्तिर्द्यामधिरोहति ॥ *Ma'gha* II. प्रणयिनः-प्रणयिन्=(1) a friend; (2) a supplicant, an humble petitioner. *Cf.* स्वार्थात्सतां गुरुतरा प्रणयिक्रियैव *Vikra.* IV. 15. प्रणयास्त्वमी ॥ विस्रम्भयाच्ञाप्रेमाणः *Amara.* कल्पं स्थितं—कल्पं an acc. of time. कल्प=A day of Brahmá or 1000 Yugâs, being a period of 432 million years of mortals and measuring the duration of the world. For the accusative and the construction *see* note on भ्रान्तं देशं Stanza 5. For things preferred by the poet to those mentioned in this verse; *see* Stanza 75 *infra.* *Metre*—वसन्ततिलका.

Trans.—What, if wealth, capable of bringing every desired object, is gained; what, if the foot be placed on the head of the enemy; what if the suppliants are honoured by grants of wealth and what if mortals continue to live for several millions of years ?

74. अम०—अमलवरं पट्टवस्त्रं is clearer and easier of explanation. अमलवरं the best among those that are spotless; the cleanest. पट्टवस्त्रं silken cloth. In the reading अमलपटं पट्टसूत्रं we must take अमलपट to signify 'a clean cloth (पट being either masculine or neuter) and पट्टसूत्रं=having silken threads; of silk. हयक०—हयाश्च करिणश्च, तेषां शोभनैः गणैः; or सुगण a body of clever servants or attendants, हयाश्च करिणश्च सुगणाश्च, तैः. The reading शतगुणगुणिता कोटिरेका makes a better contrast with एका भार्या than हयकरि &c. भक्तं=boiled rice, good food as opposed to कदशन in the same line. कदशनं—कुत्सितं अशनं कदशनं=bad food. The particle कु is changed to कत् in a Tatpurusha compound when the latter member begins with a vowel, as कदश्वः, कदन्नं, according to कोः कत्तत्पुरुषेच *Pa'ni.* VI. iii. 101. व्यक्तज्योति०—Mr. Telang observes that व्यक्तं would be better than व्यक्त. He translates the line " what, too, if there is not within that clear Glory of the Supreme by which all worldly dangers are destroyed." Mr. Kále takes two separate assertions and explains व्यक्तज्योतिः वैभवं (यदि) न (ततः किं) ? अन्तर्मथितभवभयं वैभवं वा (यदि विद्यते) ततः किं ?=What if there is not the light (of the knowledge of Brahman) manifested inside (*i. e.* in the heart) or what if there is the glorification in which the fear of worldly existence is destroyed ? We would, however, explain the line by taking व्यक्तज्योतिः and मथित &c. as adjectives to वैभव. व्यक्तज्योतिः=व्यक्तं (प्रत्यक्षं) ज्योतिः (ब्रह्मरूपं) यस्मिन् तत्. Mr. Kále dissolves it as व्यक्ता ज्योतिः (ब्रह्मज्ञानरूपा) यस्मिन् but we are not aware of the feminine use of the word ज्योतिस्. अन्तः inside. मथित०—मथितं भवभयं येन. The construction is अन्तः व्यक्तज्योतिः अतएव मथितभवभयं वैभवं वा न चास्ति ततः किम् ?= What, too, if there is not that Glory in which there is the manifestation of the Supreme Light inside and which is therefore able to destroy worldly dangers. In the reading न वान्तर्म०-वैभवं वा, one वा seems to be redundant.

In this Stanza, there is no distinct mention of the desideratum; a disregard for everything, even ब्रह्मसाक्षात्कार not excepted, is indicated. From the context of the foregoing and the next stanza, it will be seen that the poet appears to imply that the knowledge of Brahma is valueless without devotion to Shiva. For a similar idea *Com.* नैष्कर्म्यमप्यच्युतभाववर्जितं न शोभते ज्ञानमलं निरञ्जनं *Bha'gvat.* If, however, the predominance of ब्रह्मज्ञान over भक्ति is to be taken to be

the view of the poet as being in consonance with his expressions elsewhere (*e. g.* Sts. 76, 80, 81, 84, 87), we must construe the last line as under:—अन्तः मथितभवभयं व्यक्तज्योतिः न चास्ति, वैभवं वा विद्यते, ततः किम् ? (Here वा not as a disjunctive, but in the sense of एव; *see* Stanza 43). *Metre*—स्रग्धरा.

Trans.—What if there be a worn-out quilt or a white clean silk-cloth; what if you have the wife alone, or you be surrounded by horses, elephants and clever servants; what if you eat cooked rice of superior quality or only a coarse meal in the evening; what if there is not that glory in which there is the manifestation of the Supreme Light inside and which is therefore able to destroy worldly dangers ?

75. भवे—*loc:* of भव the god Shiva. "व्योमकेशो भवो भीमः स्थाणू रुद्र उमापतिः" *Amara.* मरणज०—The fear of death and birth is essential in Vairágya, in fact it is the chief essence in it. स्नेहो न बन्धुषु &c. *Cf.* शत्रौ मित्रे पुत्रे बन्धौ मा कुरु यत्नं विग्रहसन्धौ *Mohamudgára.* हृदिस्थं—an अलुक् समास, *see Pa'ni.* VI. iii. 14. *Metre*—वसन्ततिलका.

Trans.—When there is devotion for Shiva, fear of birth and death in the mind, indifference for kinsmen, no excitement of passions, possession of solitary and pure depths of forests, and asceticism, what more is to be wished for ?

76. तस्मात्—we do not see any propriety of this word here. अनन्तं &c.-*See* note Niti. Stanza I. अजरं—not subject to old age 'पुराणमजरं विदुः *Raghu.* X. 19. परमं=उत्कृष्टं the best, highest. परा उत्कृष्टा मा शब्देन मायाख्या शक्तिर्यस्य अथवा परा उत्कृष्टा मा शोभा यस्य तत्तथा Rámarshi. विकासि—विकासः सदा उदयः विद्यते अस्य नित्योदितमित्यर्थः *Ra'marshi.* असद्वि०—विविधाः कल्पाः (कल्पनाः पक्षाः वा) विकल्पाः; असन्तश्च ते विकल्पाश्च, तैः. विकल्पाः fancies or dreams. विकल्पाः=विषयाः *Ra'marshi.* यस्य-refers to Brahma. अनुषङ्गिणः—अनुयायिनः following after, depending on. भुवनाधि०—भुवनानां आधिपत्यं, तस्य भोगः, स आदिर्येषां ते (विषयाः). कृपणलोक०—कृपणाश्च ते लोकाश्च, तेषां मताः highly esteemed by shallow-minded persons. For the idea of the last two lines com. आनन्दान् यश्च सर्वाननुभवति नृपः सर्वसंपत्समृद्धस्तस्यानन्दः स एकः स खलु शतगुणः संप्रदिष्टः पितॄणाम् ॥ आदेव ब्रह्मलोकं शतशतगुणितास्ते यदन्तर्गताः स्युर्ब्रह्मानन्दः स एकोऽस्त्यथ विषयसुखान्यस्य मात्रा भवन्ति *Veda'nt-Kesari.* *Metre*—वसन्ततिलका.

Trans.—Then contemplate that Brahma which is boundless and imperishable, and is supremest and brilliant, and on which depend all mundane things such as the sovereignity of the world and its pleasures which are highly esteemed by thoughtless people. Why these idle fancies ?

77. मानस Vocative singular, an address to the mind. Some take मानसचापलेन as one word and explain it 'with the agility of the mind.' भ्रान्त्याऽपि even by mistake. जातु=Ever, at any time. न जातु=Never. आत्मनीनं=आत्मने हितं beneficial to oneself. आत्मन्, विश्वजन and compounds having भोग for their latter member, take the Taddhit affix ख (ईन) in the sense of 'तस्मै हितं' as विश्वजनीनं, राजभोगीनः &c. आत्मविश्वजनभोगोत्तरपदात्खः *Pa'ni.* V. i. 9. निर्वृतिमेषि=सुखं (मोक्षसुखं) प्राप्नोषि. *Cf.* आत्माभिज्ञस्य लिप्सोरपि भवति महान् शाश्वतः सिद्धिभोगो ह्यात्मा तस्मादुपास्यः खलु तदभिगमे सर्वसौख्यान्यलिप्सोः *Veda'nt-Kesari* 86. *Metre*—वसन्ततिलका.

Trans.—O mind! thou enterest the Pátála, soarest across the skies, and wanderest fleetly through the ethereal regions. How then is it that even by mistake thou never rememberest that Brahma which is pure and beneficial to oneself and through which one gains the pleasures of final emancipation.

78. सैव=सा एव same, similar. अबुधाः the ignorant. निभृ०—निभृतं यथा भवति तथा प्रारब्धाः तत्तत्क्रियाः यैः. निभृतं firmly, steadily; it may also be taken to mean 'secretly, silently.' निभृताः=धृताः; पोषिता वा Krishna Shástri. पुनरुक्त०—पुनरुक्तं यथा स्यात्तथा भुक्ताः विषयाः येषु, तैः (व्यापारैः). पुनरुक्त repeatedly, over and over again. कदर्थिताः despised, disgraced. *See* Niti. St. 106 and note on कदशन St. 74 *supra*. *Metre*—शार्दूलविक्रीडित.

Trans.—Looking upon the same night and the same day to be repeating, busy ignorant folks run in one and the same course, steadily engaging themselves in their diverse occupations. Alas! how is it that under the influence of infatuation, we do not feel ashamed at being put in a despicable position by this course of secular life wherein the undertakings comprise only a recurrence of worldly objects.

79. उपधानं—उपधीयते शिरोऽत्र a pillow. वितानं (also वितानः *masc.*) an awning, a canopy. अस्त्री वितानमुल्लोचः *Amara*. अनिलः=breeze. विर०—विरति indifference to worldly pleasures. विरतिरेव वनिता, तस्याः सङ्गेन मुदितः. अतनु०—भूतिः=(1) wealth, prosperity; (2) ashes. भूतिर्भस्मनि संपदि *Amara*. न तनुः अतनुः=महती. अतनुः भूतिर्यस्य. The first sense applies to a king and the second to a sage. The idea of this Stanza is almost the same as that of Misc. Stanza 32 *infra*. *Alanka'ra*—उपमा. *Metre*—शिखरिणी.

Trans.—The sage, pleased with the companionship of abnegation, with plenty of ashes smeared on his person, stretches himself

ke a prosperous monarch calmly and contentedly on the earth which serves him for a comfortable bed, the arm for an ample illow, the heaven for a canopy, agreeable breeze for a fan and the moon for a bright lamp.

80. महाशासने—शास्यते तच्छासनं, तस्मिन्. महत् is changed to महा hen it forms the first member of a Karmadháraya or a Bahuvrihi ompound or when the word जातीय follows. आन्महतः समानधिकरणजातीयोः *Pa'ni*. VI. iii. 46. महाशासनं=उपनिषदुपदिष्टब्रह्मज्ञानं the knowledge of Bramha as expounded in the Upanishadás. It is महत् because it omes from the four Mahâwákyás, it being the highest truth taught y them; or as Mr. Telang says " महाशासन means 'whose commands re great;' thus in one of the Upanishadás एतस्य वा अक्षरस्य गार्गि प्रशासने सूर्याचन्द्रमसौ तिष्ठतः or भीषास्माद्वातः पवते &c; the greatness consisting in he great powers which obey these commands." After महाशासने, some uch expression as लब्धे or अधिगते सति should be supplied. अशन०—शनं च वस्त्रं च मानश्च, तैः घटना यस्य or तेषां घटना (or घटनं) यस्मिन्, तस्मिन् भोगे). Mr. Telang reads आसनवस्त्र, but अशनवस्त्र=(अन्नवस्त्र is more atural than आसनवस्त्र. Perhaps आसन may be included in मान onour. भोगे रतिं मा कृथाः *Cf.* पापे रतिं मा कृथाः Niti. St. 77 and *see* note on मावमंस्थाः Niti. St. 17. कोऽपि—*Cf.* स जातः कोऽप्यासीत् *supra*. St. 9. नित्योदितः Ever existing, permanent. विरसा०—for the idea *compare* St. 76 supra and notes; and Bhagwat Gitá VI. 22. *Metre*—शार्दूलविक्रीडित.

Trans.—The knowledge of Brahma having been acquired, even he sovereignity of the universe is without pleasure; when that has been obtained, do not have an attraction for the enjoyment contained in food, clothes, and position. That indescribable pleasure alone s the highest and everlasting, on tasting which secular objects such as the sovereignity of the universe &c. lose all charm.

81. किं वेदैः—for the use of the word किम्, *see* Niti. St. 21 and note thereon. महाविस्तरैः—महान् विस्तरः पूर्वपक्षोत्तरपक्षादिरूपः यस्मिन्, तैः. स्वर्गग्राम०—स्वर्ग एव ग्रामः, तस्मिन् या कुटी (गृहं), तस्यां निवास एव फलं, तद्ददतीति, तैः. *Compare* Gitá II. 42. The use of the word ग्राम and कुटी serve to indicate the small importance which philosophers like our poet attach to स्वर्ग as justly observed by Mr. Kale. कर्मक्रिया०—कर्मणां यागादिकर्मणां क्रिया करणं, तस्याः विभ्रमाः विलासाः, तैः. कर्मक्रिया='The performance of rites and ceremonies' *Telang*. मुक्त्वा=(Inde. Past Part. from मुच् having the force of a preposition) Except; *see* St. 91 *infra*. भवब०—रचना= arrangement *i. e.* the assignment of troubles in future births. भव-

बन्धेन यानि दुःखानि, तेषां रचनायाः विध्वंसे (नाशे) कालानलं (प्रलयाग्निसदृशं). स्वात्मा०—कलनं=The compassing or effecting. स्वस्यात्मनः यत् आनन्दपदं आनन्दरूपं स्थानं, तस्मिन् यः प्रवेशः, तस्य कलनम्; स्वात्मानन्दपद="The seat where there is joy in oneself" *Telang*. Rámarshi explains स्वात्मानन्द एव परमानन्द एव पदं वस्तु, तत्र प्रवेशकलनमनुभवधारणम्. वणिग्वृत्तयः=Mercenary doings. *Metre*—शार्दूलविक्रीडित.

Trans.—What is the use of the Vedás, the Smritis, the perusal of the Puránas, the vast Shástras, or the perplexing performance of rites and ceremonies which results in an abode for us in the heaven? All others are mere mercenary affairs except that one which secures an entrance into the place where there is joy in one's self and which proves to be like the final destructive fire in annihilating the series of miseries in the ties of this world.

82. कल्लोल०—कल्लोल=a large wave. कति०—कतिपयदिवसान् तिष्ठति तच्छीला. यौवनश्रीः=तारुण्यशोभा. अर्थाः=Wealth, riches. संकल्पकल्पाः= Momentary like a thought. The Taddhit affix कल्पप् (कल्प) is added to nouns &c., in the sense of 'a little less than' 'almost like;' ईषदसमाप्तौ कल्पब्देश्यदेशीयरः *Pa'nini*. V. iii. 67. घनस०—घनसमये (वर्षाकाले) या तडित्, तस्या इव विभ्रमः येषां ते. भोगपूराः=विषयसुखप्रवाहाः. कण्ठाश्ले०—उपगूढ=(Past Part. from उप+गुह् used as a noun) Embrace. कण्ठस्याश्लेषो यस्मिन् तत्कण्ठाश्लेषं. कण्ठाश्लेषं च तदुपगूढं च or कण्ठाश्लेषं यथास्यात्तथा उपगूढम्. Krishna Shastri explains कण्ठस्याश्लेष आलिङ्गनं तत्पूर्वकमुपगूढमावरणम्. प्रणीतं=रचितं or कृतम्. भवभ०—भवभयमेवाम्भोधिः, तस्य पारं (परतीरं). *Alanka'ra*—काव्यलिङ्ग. *Metre*—स्रग्धरा.

Trans.—Life is uncertain like a large wave, the grace of youth is ephemeral, riches are momentary like thoughts, the streams of worldly enjoyments are like the flashes of lightening in autumn, even the close embrace of the beloved one, does not last long. Hence fix your attention on Brahma in order to cross the ocean of worldy fears.

83. ब्रह्माण्ड०—मण्डलमेव मण्डली (समूहः); ब्रह्माण्डानां मण्डली ब्र०-मण्डली; ब्रह्माण्डमण्डली एव ब्र०-मात्रं. मात्रं कार्त्स्न्येऽवधारणे *Amara*. शफरी=A small glittering fish. जातु=Ever, at any time, possibly. The second line is a question implying a negative answer. *Metre*—अनुष्टुप्.

Trans.—What is mere collection of worlds to tempt one who has his mind under control. Is agitation ever produced in the ocean by the gambols of a small fish?

84. स्मरतिमि०—तिमिर=(1) Darkness, (2) A kind of eye-disease *viz* amaurosis; तिमिरं ध्वान्ते नेत्रामयान्तरे *Medini*. संस्कार=Effect,

operation. स्मर एव तिमिरं, तस्य संस्कारेण जनितं. Perhaps the second meaning of तिमिर (an eye-disease) would be more appropriate here as it blinds the eye and as we have अञ्जन in the third line as removing the disease. अपि—does not make a good sense where it is; it should be taken with अशेषम्. पटुतर०—विवेकः=सदसद्विचारः. अतिशयेनपटुः पटुतरः; पटुतरश्चासौ विवेकश्च; स एवाञ्जनं, तत् जुषन्ति, तेषाम्. समीभूता=Made even, corrected, brought to the normal condition समीभूता=समत्वं प्राप्ता शत्रुमित्रौदासीन्यरहिता एकरूपेत्यर्थः Krishna Shástri. *Alanka'ra*—रूपक. *Metre*—शिखरिणी.

Trans.—When there was lack of discernment through the amaurosis of passion, the whole of this world appeared full of women. But now our eye-sight which has become normal through the application of the collyrium of better discrimination looks upon the universe as Brahma.

85. चन्द्रमरीचयः=The rays of the moon; moon-light. तृण०—तृणानि हरिततृणानि सन्ति अस्याम्. साधुसु०—साधवः ये सुहृदः (Karmadha. Com.) or साधवश्च सुहृदश्च (Dwandva Com). तषां समागमस्य सुखम्. Mr. Telang reads रम्यः साधुसमागमः शमसुखं where शमसुखं requires रम्यं to be supplied. काव्येषु रम्याः कथाः=काव्येषु याः कथाः ताः रम्याः, काव्यगताः कथा रम्या इत्यर्थः. "काव्येषु कथाः=Conversation about poetry"—Telang. Mr. Kale reads रम्यं साधु समागमोद्भवसुखं काव्येषु &c. and seems to take काव्येषु with the previous clause saying 'In poetry there is the happiness arising from the company of good men.' But this is far-fetched. काव्येषु goes better with कथाः. कोपोपाहि०-उपाहित (उप+आहित) *lit.* means स्थापित, but here it comes to mean प्राप्त. तरलं=भासुरं Shining, glistening. *Cf.* न प्रभातरलं ज्योतिरुदेति वसुधातलात् *Sha'kuntala.* (1) कोपेन उपाहिताः ये बाष्पबिन्दवः, तैः तरलं or (2) कोपेन उपाहिताः बाष्पबिन्दवः यस्मिन्, तच्च ततरलं च; or (3) तरलं may be taken as quite a separate adjective. अनित्यतामुपगते—" अनित्यतामध्रुवतां । अस्थिरतामितियावत् " Krish Shá. Nothing is pleasant when the mind is distracted. पुनः=But, on the other hand. *Metre*—शार्दूलविक्रीडित.

Trans.—The rays of the moon are delightful, the verdant lawn is pleasing, happiness from the society of good hearty friends is agreeable, the narratives in poetic works are charming, the face of the beloved sparkling with drops of tears produced by anger is lovely. Everything is pleasing: nothing, however, pleases when the mind is unsteady.

86. भिक्षाशी—भिक्षामश्नातीति. जन०—जनमध्ये यः सङ्गः, तेन रहितः. स्वायत्त०—स्वायत्ता स्वाधीना चेष्टा इन्द्रियव्यापारः यस्य सः, जितेन्द्रिय इत्यर्थः.

दानादा०—दानं च आदानं च, ताभ्यां विरक्तः यः मार्गः, तस्मिन् निरतः (तत्परः). रथ्या०—आकीर्ण=Scattered or spread over. विशीर्ण=Shattered, broken to pieces. जीर्ण=Old. रथ्यायां आकीर्णानि विशीर्णानि जीर्णानि च यानि वसनानि, तैः. This whole phrase goes with आस्यूत only, and therefore it is an एकदेशी अन्वय. आस्यूतक०—आस्यूत=Sewn together, patched with. आस्यूत is more clear than संप्रोत which is more generally applied to threads extended lengthwise as opposed to ओत. *Cf.* ओतः प्रोतश्च तन्तुष्विहविततपटश्चित्रवर्णेषु चित्रः *Veda'nt-Kesari.* 49. ०वसनैः कृत्वा आस्यूता या कन्था, तस्याः धरः. शमसुखा०—आभोग=Full enjoyment; *see* note on भवाभोगोद्विग्नां St. 42 *supra.* Or it may be taken to mean here परिपूर्णता as Rámarshi takes it. शमसुखाभोगे एकस्मिन् बद्धा स्पृहा येन. *Cf.* ०ग्रासैकबद्धस्पृहः Niti. Stanza 29. *Metre*—शार्दूलविक्रीडित.

Trans.—There is scarcely an ascetic who lives on alms, and though among men keeps himself aloof from them, who is always self-controlled, and fixed in the path which is indifferent to give and take, who clothes himself with a cloak made up by stitching together old worn out clothes lying about in the streets: he is indifferent to honour, is not proud and has his desire fixed only upon the full enjoyment of the pleasure of tranquility.

87. मातर्मेदिनि०—The vocatives मातः, तात, सखे &c. appear to be meaningful—thus tender nursing like the mother, happiness like that from the father &c. The sage says to the five elements—"you have taken care of me and done me immense good till now, in fact through your help I was able to secure the knowledge of Brahma; for, that knowledge would have been an impossibility if I had not been in the corporeal tenement made up of you all. Now, that I am going to be absorbed in Bramha, I take your leave with grateful recollections." एष भव०—एष is decidedly better than एव which has not propriety. अन्त्यः प्रणामञ्जलिः=The last salutation. युष्मत्स०—उद्रेक=Overflow, abundance. युष्माकं संगस्य वशेन उपजातं यत्सुकृतं, तस्य उद्रेकेण स्फुरत् निर्मलं च यत् ज्ञानं, तेन अपास्तः समस्तः मोहस्य महिमा यस्य, तथाभूतः(अहम्) लीये परे ब्रह्मणि=I now merge in the Supreme Brahma. *Alanka'ra*—काव्यलिङ्ग. *Metre*—शार्दूलविक्रीडित.

Trans.—Oh earth, my mother! Oh wind, my father! Oh light, my friend! Oh water, my good relative! Oh sky, my brother! here is my last salutation to you with folded hands, since all the power of infatuation has been removed (from me) by the pure knowledge resplendent with abundance of virtues produced by the influence of your company; I now merge in the Supreme Brahma.

88. स्वस्थमिदं शरी०—स्वस्थ=At ease. अरुजं—sound, healthy. रुक् or रुजा=Sickness, pain, disease. न विद्यते रुक् or रुजा यस्मिन्, तत्; construe यावत् इदं शरीरं अरुजं सत् स्वस्थमस्ति, तावदेव (in the third line) &c. The sense of अरुज may be included in स्वस्थ. With that view कलेवरगृहं is also a good reading. कलेवर body. अप्रतिहता=Unimpaired. आत्मश्रेयसि—For the meaning of श्रेयस् *see* St. 58 *supra*. संदीप्ते—संदीप्त is more common than प्रदीप्त. प्रत्युद्यमः—Split up into प्रति and उद्यमः. प्रति governs the accusative कूपखननम्. कीदृशः-"is an idiomatic expression; *comp.* the English, what shall we say to, what should we think of, such a thing"—*Telang*. *Com.* Maráthi expression "घराला आग लागल्यावर विहीर खणावयाची." *Metre*—शार्दूलविक्रीडित.

Trans.—Strenuous effort should be made by a wise person for the welfare of his soul while this corporeal tenement is healthy and happy, while old age is afar off, while the power of the senses is unimpaired and while life is not on the ebb. What is the use of undertaking to dig a well when the house is on fire ?

89. वादिवृन्ददम०—वादिनां वृन्दं दमयतीति वादिवृ०-नी. करिकुम्भ०—करिणां अर्थात् अरिगजानां कुम्भपीठानि गण्डस्थलानि, तेषां दलनैः विदारणैः. नाकं=स्वर्गम्. कान्ता०—कान्तायाः कोमलपल्लव इव यः अधरः, तस्य रसः. तारुण्यं—Krishna Shástree says तारुण्यमित्युपलक्षणं सर्वं जीवितमित्यर्थः। *Alankára*—काव्यलिङ्ग. *Metre*—शार्दूलविक्रीडित.

Trans.—Knowledge befitting the well-conducted and capable of silencing hosts of disputants in this world has not been acquired, fame has not been exalted to heaven by shattering the vast temples of elephants by the point of the sword, nor has the juice of the tender sprout-like lower lip of our beloved been sucked by us at the rising of the moon. Alas ! our youth has passed off fruitlessly like a lamp burning in an empty house.

90. मानम०—मान=Haughtiness. विविक्तं=Solitary, lovely. विविक्तौ पूतविजनौ *Amara*. यमिनां=जितेन्द्रियाणाम्. विमुक्तये=मोक्षाय. *Alankára*—व्याघात and अर्थान्तरन्यास. *Metre*—वंशस्थ.

Trans.—In the case of the good, knowledge serves to destroy feelings such as conceit, vanity &c.; in the case of some it is the producer of vanity and conceit. A retired spot serves to secure emancipation to those who have controlled their senses but proves the cause of intensifying the excitement of those who are smitten by passions.

91. एव—We think एव goes better with स्वहृदये. तद्यौवनं—तत्=प्रसिद्धं (विलासादिसुखजनकं). The reading यातं च तद्यौवनं is better than

यातं जरां यौवनम्. वन्ध्यफलतां=निष्फलत्वं. For the first two lines *cf.* Stanza 2 *supra*. युक्तं=Proper. कृतान्तः=कृतः अन्तः येन सः. अक्षमी= Unforgiving, unrelenting. हा ज्ञातं—हा=Ah ! woe me. It shows grief for nonfulfilment of the desired things described in the first three lines. Mr. Telang reads ह्याज्ञातं (हि+आ+ज्ञातं) where हि is redundant, आ by itself being taken स्मरणे as he suggests. In our reading also, आ can be taken out of हा. स्मर०—स्मरं शास्तीति स्मरशासनः शिवः, तस्याङ्घ्रियुगलं. मुक्त्वा—*See* note on the same Stanza 81. *Metre*—शार्दूलविक्रीडित.

Trans.—Desires have wasted in our own heart, and the [pleasure-giving] youth has departed: alas ! all our qualities remaining in ourselves have proved barren for lack of admirers. What should be done ? Powerful and unrelenting Death—the all-destroyer—suddenly comes on. Woe me ! Oh I see, now there is no other alternative left except (resorting to) the feet of the punisher of Cupid (Shiva).

92. तृषा—Ins. Sing. of तृष्=thirst. शुष्यति—Loc. Sing. of शुष्यत् Pre. Part. from शुष्. कवलयति=भक्षयति. शाकादि०—वलित=(mostly संवलित) mixed with. वलित=वेष्टित—Krishna Shástri. प्रतीकारो व्याधेः सुखमिति वि०—" People misunderstand the mere cure of pain as itself a pleasure "—*Telang*. विपर्यस्यति=Thinks wrongly, misunderstands. *Metre*—शिखरिणी.

Trans.—A person drinks sweet and fragrant water when the mouth has become parched with thirst; when tortured with hunger he partakes of rice together with vegetables and condiments; when fired with amative feeling he tightly embraces his wife: people misunderstand the cure of pain as pleasure itself.

93. ध्येये—ध्यातुं योग्ये (त्वयि). क्षितिधर०—क्षितिधरस्य पर्वतस्य यत् कुहरं दरी, तस्मिन् यः ग्रावा पाषाणः, स एव पर्यङ्कः, तस्य मूले. We do not see the propriety of मूले here. आत्मा०—आत्मनि (स्वस्वरूपे) आरमतीति or आत्मनि आरामः (क्रीडा) यस्य सः. सम०—समं करचरणं (पाणिपादं) यस्य, तस्मिन् (पुंसि). On this Rámarshi writes समकरचरणो हि पुमान् धनवान् भवतीति सामुद्रिके प्रसिद्धम् । मत्स्यांकितचरणो हि पुमान् धनवान् भवतीत्यपि । The latter alternative meaning can be acquired from the phrase by dissolving it as समकरौ (मकरेण सहितौ) चरणौ यस्य सः पुंसि सेवासमुत्थं—पुंसि goes with सेवा only and therefore it is an एकदेशी अन्वय. पुंसि या सेवा, तस्याः सकाशात् समुत्थं समुत्पन्नम्. Messrs. Telang and Kále read the last line as दुःखान्मोक्ष्ये कदाहं तव चरणरतो ध्यानमार्गैकप्रश्नः; but this breaks the metre and does not give a good sense. *Metre*—स्रग्धरा.

Trans.—Oh enemy of Love ! when shall I, with my soul at peace, living on fruits and obedient to the words of the preceptor and seated on a couch of stone in the hollow of a mountain after bathing in the waters of the Ganges and worshipping you, Oh Lord ! with pure flowers and fruits and concentrating my mind on you as the fittest object for it, be liberated from the pain arising from serving a master having limbs just like myself.

94. ननु=निश्चयेन. क्षितिरुहां=वृक्षाणाम्. नैर्झरं=निर्झरसंबन्धि. येषां नैर्झरं अम्बु उचितं पानं=Whose proper drink is spring water. रत्यै=प्रीत्यै. The dative in the sense of तादर्थ्ये. विद्याङ्गना—अङ्गना= (प्रशस्तं अङ्ग यस्याः सा–by अङ्गात्कल्याणे नः *Pa'ni*. V. ii. 100.) A beautiful woman. विद्यैव अङ्गना विद्याङ्गना. Krishna Shástri takes these two words separately and explains " विद्यैव येषां रत्यै अङ्गना स्त्री, स्त्रीवत्सुखदेत्यर्थः." In the third line, Mr. Telang reads निर्झरं for नैर्झरं and रत्येव for रत्यै च, which do not give a good meaning and are not easy to explain. In the latter case, he supposes that र might be a mislection for स. (येषां विद्यैव सती अङ्गना). परमेश्वराः *Cf.* ईश्वर St. 59 *supra*. सेवाञ्जलिः—सेवार्थः अञ्जलिः सेवाञ्जलिः *Metre*—शार्दूलविक्रीडित.

Trans.—I look upon those persons to be supreme lords, who have never raised their hands to their heads in supplication, whose bed is a mountain-stone, whose habitation is a cave in a mountain, whose clothes are the barks of trees, whose companions are the antelopes, whose subsistence is verily on delicious fruits of trees, whose favourite drink is fresh water from streams and to whom learning proves a delightful companion.

95. त्रिलोकीस०—त्रयाणां लोकानां समाहारस्त्रिलोकी. सरित्=A river. त्रिलोकीसरित्=The river that flows through the three worlds *i. e.* the Ganges. हरशिरश्चुम्बिनी०–नीवि or नीवी=A garment worn round a woman's waist or (more properly the knot of the wearing garment). नीवी परिपणे स्त्रीणां कटीवस्त्रनिबन्धने *Medi*. छटा=Lustre, splendour, *see Ma'gh.* VIII. 38. हरस्य शिरश्चुम्बति तच्छीला हरशि०–नी, तथाविधा नीविच्छटा यस्यास्तस्याम्. One of the commentaries renders नीविच्छटा by काञ्चीप्रदेशः, Krishna Shástri says नीव्याः स्त्रीकटिवस्त्रबन्धनस्य काञ्च्या इति यावत् । छटा कान्तिर्यस्यास्तस्याम्. Mr. Kále translates नीविच्छटा as the border of whose garment &c. We are not aware of छटा meaning 'border.' It is a well-known fact that the Ganges has made her abode on the head of Siva. *Cf.* भवन्तु त्वङ्गन्तो हरशिरसि गाङ्गाः पुनरमी तरङ्गाः प्रोत्तुङ्गा दुरितभवभङ्गाय भवताम् ॥ *Ganga'lahari;* also शिरः शार्वं स्वर्गात् Niti. St. 10. सद्वृत्ति—वृत्ति, *see* Stanzas 59 and 94 &c. कल्प०—कल्पयन्ति=Furnishing. तटवि०—विटपिन्=A tree.

Messrs. Telang and Kale read वटविटपभवैः but तट is better than वट as there is no necessity of mentioning a special tree like वट, and the fruit of it, too, is not much useful in eating. Trees generally yielding good fruit are meant here and the word तट shows their being near at hand. *Cf.* क्षितिरुहां वृत्तिः फलैः कोमलैः St. 94, and तरुभ्यः सरसफलभृतो वल्कलिन्यश्च शाखाः St. 69 &c. विपत्तिज्वर०—विपत्तिरेव ज्वरः, तेन जनिता या रुक्, तया. This phrase goes with अतीव दुःखासिकानां. Some take it with दुःस्थे in the fourth line, while others with वीक्षेत. अतीव—modifies दुःख which is an adjective. दुःखासिकानां—(1) आस्ते आसु ताः आसिकाः स्थितयः दुःखाश्च ताः आसिकाश्च दुःखासिकाः=painful cicumstances. (2) If we take दुःख as a noun, we may analyse it अल्पाः असयः असिकाः small swords; दुःखानि असिका इव, दुःखासिकाः. The phrase को विद्वान् दुःखासिकानां वक्त्रं वीक्षेत figuratively means 'what wise man would face the trying circumstances ? Mr. Telang reads दुःस्वासिकानां, but himself says "दुःस्वासिका and दुःखास्विका is rendered by नारी in the respective commentaries. I cannot say what they mean." For the idea, *cf.* St. 8 *supra.* दुःस्थे—दुःस्थं=दुःखेन तिष्ठतीति, poor, miserable, distressed. *Metre*—स्रग्धरा.

Trans.—Whilst there is the river, which flows through the three worlds, the sparkling lustre of whose waist-garment touches the head of Shiva, which furnishes pure livelihood and dress by means of sweet fruits and barks of trees on its banks, what wise man would face trying circumstances painful on account of the pangs of poverty, if he had no compassion for his distressed family.

96. In the first three lines there is उद्देश्यविधेयभाव in every sentence. यस्यां तीव्रातितीव्रं तपः, उद्यानेषु विचित्रभोजनविधिः=Where the most rigorous penance is just like varied dinners given in gardens. Some take the two expressions as separate but it destroys प्रक्रम and besides there is no propriety of garden parties in the case of an ascetic. कौपीना०—आव्रियते अनेनेति आवरणं आच्छादकं वस्त्रं; कौपीनस्य (गुह्यस्य) आवरणं कौ०-वरणम्. अमितं भि०="(Where) roaming for alms over an immeasurable distance is a glory." आसन्नं=समीपस्थ. हन्त—is used here खेदे. किं=Why. Some take it as a question implying the negative answer अन्यत्र स्थीयते किम् ? अपि तु नेत्यर्थः. *Metre*—शार्दूलविक्रीडित.

Trans.—Alas ! why do the wise live elsewhere than in the city of Benâras, where the most austere penance is just like a varied feast in a garden, where a strip of cloth is prized as a rich garment, where traversing long distances for alms is a glory in itself, and where imminent death is looked upon as an occasion for joy.

97. नायं ते समयः &c. are the excuses generally put forward by door-keepers at the doors of the rich. अयं ते समयः न=This is not the

time for you (to see the master). अधुना रहस्यं=Now confidential matters are going on. Mr. Telang takes it to mean—'Now [is the time to be in] private *i. e.* to be alone.' Krishna Shâstri takes रहस्यं as an adverb modifying निद्राति. यदि—construe यदि प्रभुः स्थित्वा द्रक्ष्यति कुप्यति. Perhaps द्रक्ष्यसि would have been better. कुप्यति is here equal to कोपिष्यति. श्रूयते should be supplied after वचः. चेतः is voc. sing. विश्वेशि०—ईष्टेऽसौ ईशिता=The ruler विश्वस्य ईशिता, तस्य. निर्दौवारि०—निर्गताः दौवारिकाणां निर्दयोक्तयः यस्मात्, तत् निर्दौवा०—योक्ति, अतएव अपरुषं. The two as a compound or separately. निःसीम०-निःसीम=Unbounded. शर्म=Happiness, शर्मशातसुखानि च *Amara.* निःसीम शर्म प्रकर्षेण ददातीति. For a similar idea *comp.* Dryden:—

"Repulsed by surly grooms, who wait before
The sleeping tyrant's interdicted door."

Alanka'ra—परिकर. *Metre*—शार्दूलविक्रीडित.

Trans.—Oh heart ! leaving those at whose doors are heard such words as " this is not the time for you (to see the master)," "now he is in private," "the master is asleep;" " if he were to see you waiting he will get angry," go to the abode of that lord who is the ruler of the universe—an abode which gives unlimited felicity, and whose doors are free from all harsh words of the guards.

98. प्रियसख—*See* note on प्रियैश्च सलिलैः St. 59 *supra.* विपद्दण्ड०—विपदेव दण्डः, तस्य प्रान्तस्य प्रपातपरंपरायाः परिचयेन चलतीति विपद०—चलं, तस्मिन्. Mr. Telang reads दण्डव्रातप्रताप, but दण्डप्रान्तप्रपात is more natural and easier. विधिः खलः=Wicked destiny. अत्र=अस्मिन् संसारे. *Alanka'ra*—उपमा. *Metre*—हरिणी.

Trans.—Dear friend ! wicked destiny, having per force formed our mind into a lump like that of clay by a clever potter, causes it to revolve round and round by placing it on the wheel of anxiety which is turned round by a series of strokes from the end of a rod in the form of adversity: we do not know what more will destiny bring about in this world.

99. महेश्वरे—शिवे. जगतां=of the worlds which are fourteen in number; *see* Stanza 23. *supra.* जनार्दने=विष्णौ. तयोः refers to महेश्वर and जनार्दन, and the locative is construed with भेद. भेदप्रति०—प्रतिपत्तिः=ज्ञानम्. प्रतिपत्तिः प्रवृत्तौ च प्रागल्भ्ये गौरवेऽपि च ॥ संप्राप्तौ च प्रबोधे च पदप्राप्तौ च योषिति *Medi.* तयोर्न भेद &c.=I have no idea of a difference between them. तरुणे०—तरुणः इन्दुः (=इन्दुकला) शेखरे यस्य, तस्मिन्. *Metre*—वंशस्थ.

Trans.—I have no idea of a difference between the two gods Shiva the lord of the universe and Vishnu the inmost Spirit of the

universe. However, my devotion is towards the one in whose crest there is the crescent moon.

100. कन्दर्प=(Voc. Sing.) मदन. It is thus derived—कंदर्पयामीति मदाज्जातमात्रो जगाद च ॥ तेन कन्दर्पनामानं तं चकार चतुर्मुखः । करं कदर्थयसि किं= Why do you trouble your hand? कोदण्डटङ्कारितैः—With the twanging sounds of the bow. Mr. Telang reads टङ्कारवैः (टङ्क+आरव, टमिति शब्दं कायतीति टङ्कः), but टङ्कारित is more usual and better. कलरवैः=अव्यक्तमधुरध्वनिभिः. स्निग्धविद०—स्निग्धः Affectionate. विदग्ध=Skilful, artful. मुग्ध=Charming, beautiful. मधुर=Sweet. चुम्बित०—चुम्बित should be taken with चरण or अमृत. चुम्बितौ (विषयीकृतौ) यौ चन्द्रचूडस्य चरणौ, तयोः ध्यानमेवामृतं यस्मिन तत् or चुम्बितं चन्द्रचूडचरणध्यानामृतं येन, तत् (चेतः). One might dissolve it चुम्बितो चन्द्रो यया, तादृशी चूडा यस्य, तस्य चरणयोः &c., but in this चुम्बित has no propriety, the desired sense of चुम्बितचन्द्रचूड being acquired by चन्द्रचूड only (चन्द्रः चूडायां यस्य सः). For the third line *cf.* St. 66 *supra*. *Alanka'ra*—परिकर. *Metre*—शार्दूलविक्रीडित.

Trans.—Why doest thou, Oh God of Love! give pain to thy hand with the twangings of thy bow? Why doest thou, Oh Cuckoo! chatter in vain in soft and sweet tones? Oh young woman! enough with thy sportive glances which are endearing, artful, charming, and delightful; since my mind is full of nectar in the form of contemplation of the feet of that Divinity who has the moon in his crest.

101. कौपीनं=A small piece of cloth (usually a small strip) worn over the privities. कूपपतनमर्हति कौपिनं पापम् । तत्साधनत्वात्तद्द्रोप्यत्वात्पुरुषलिङ्गमपि तत्संबन्धात्तदाच्छादनमपि *Sidd. Kau.* on *Pa'nini* V. II. 20. शतख०—शतं (*lit.* a hundred but *figu.* several, a good many) खण्डानि, तैः जर्जरतरम्. भैक्षं—*See* St. 52. मित्रा०—मित्रामित्रयोः समानता समभावः. पशुपतेश्चिन्ता—Contemplation of God Shiva. For पशुपति, *see* note Niti. St. 10. अथ is समुच्चये. शून्यालये=In a secluded place. Mr. Telang reads अतिविमला चिन्तातिशून्यालये and suggests to take अतिविमला either with मित्रा०-ता or with चिन्ता. Our reading is easier and gives a clearer view, the object of contemplation being expressed. ध्वस्ताशेष०—(1) ध्वस्तौ निरस्तौ यौ अशेषमदप्रमादौ (अशेषः मदः गर्वः, प्रमादः अनवधानता च), ताभ्यां मुदितः हर्षितः or (2) ध्वस्ताः अशेषाः मदप्रमादाः (मदश्च प्रमादाश्च मदप्रमादाः or मदात्प्रमादाः) यस्य, स चासौ मुदितश्च. *Metre*—शार्दूलविक्रीडित.

Trans.—An ascetic, delighted at having set aside all errors arising from arrogance, lives happily—(with his) strip of cloth worn out thread-bare, with a quilt to match, with his meal consisting of nothing but what is easily obtained by begging and for which no

anxiety has to be borne—sleeping in a cemetry or a forest having the same regard for friend or foe and contemplating on god Shiva in a secluded place.

102. भङ्गुरवृत्तय:=of a transient nature. बहुविधा:—बह्व: or बहव: विधा: (प्रकारा:) येषां, ते, तैरेव चायं भव:=And this worldly life is constituted of them only. तत्=Therefore, then. कस्येह is better than कस्यैव. परिभ्रमत—Mark the idiomatic use of the imperative. तत्कस्य कृते परिभ्रमत=For what, then, should you wander ? The construction is common in such expressions as 'किं स वत्स: करोतु,' 'किं ते प्रियं करवाणि,' &c. परिभ्रमथ, which is found in a few copies would mean 'Why do you wander ?' कृतं=(*inde.*) Enough with. It governs the instrumental. आशापाश०—आशाया: पाशा:, तेषां शतानि, तेषां उपशान्त्या विशदं (निर्मलं). समाधीयतां=Concentrate. कामोच्छि०—कामानां संकल्पानां उच्छित्त्या नाशेन वशे अधीने. *see* St. 34 *supra.* स्वधामनि—स्वाधिष्ठाने=स्वप्रकाशे आत्मनि. *Compare* न तद्भासयते सूर्यो न शशांको न पावक: ॥ यद्गत्वा न निवर्तन्ते तद्धाम परमं मम ॥ *Bhag. Gitā* XV. *Metre*—शार्दूलविक्रीडित.

Trans.—Enjoyments are numerous and they are of a transient nature and this wordly life consists solely of them, then, Oh people ! what for should you roam about here ? Enough with your exertions in that direction. If you have faith in our word concentrate your mind, purified by the breaking of hundreds of bonds in the form of desires, within its own dwelling which can be attained by the rooting out of passions.

103. ज्योति:परं=ब्रह्म. शकुना:=Birds. अङ्केशया (An अलुक्समास) अङ्के (उत्सङ्गे) शेरते ते अङ्केशया:. मनोरथो०—मनोरथे or मनोरथेन उपरचित: य: प्रासाद:, तस्य वाप्या: तटे यत् क्रीडार्थं काननं, तस्मिन् केल्या: कौतुकं जुषन्तीति मनो०—जुष:, तेषाम् or प्रासादश्च वापीतटं च क्रीडाकाननं च प्रासाद०-कानननि; मनोरथेन उपरचितानि प्रासाद०-काननानि, तेषु &c. मनोरथोपरचितप्रासाद &c.=" A palace &c. built in the mind *i. e.* building castles in the air." *Metre*—शार्दूलविक्रीडित.

Trans.—Birds fearlessly perch on the laps of those blessed persons who dwell in a mountain-cave meditating on the Supreme Light and drink the tears of joy flowing from their (blessed persons') eyes : as for us, our life is being wasted away (as) we enjoy the pleasure of sports in parks adjoining the resorvoirs near palaces reared up by our imagination.

104. आघ्रातं=आक्रान्तम्. It should be construed with every expression except that in the last line. विद्युच्चलं यौवनं—breaks the symmetry of the stanza, as this is the only place in the verse where an

adjectival phrase (विद्युच्चलं) has been used. धनलिप्सया=धनस्य लिप्सा (लब्धुमिच्छा), तया. प्रौढा०—विभ्रम=Amorous action or graceful movement. व्यालैः=सर्पैः. अस्थैर्येण=By inconstancy or instability विभूतयः—ऐश्वर्याणि. उपहताः is a better reading than अपहताः. The words आघ्रात, उपहत and ग्रस्त in the Stanza have nearly the same meaning. Krishna Shástri reads अस्थैर्येण धृतिर्जगत्यपहता &c. *Alanka'ra*—तुल्ययोगिता. *Metre*—शार्दूलविक्रीडित.

Trans.—Birth is subject to death; youth unsteady like lightening to old age; contentment to covetousness of riches; the pleasure of tranquility is disturbed by the graceful movements of young women; virtues have to submit to envious people; forests are infested by serpents; kings are influenced by the wicked; even affluence is affected by instability; what, then, is there that is not overpowered by something else.

105. आधिव्याधि०—आधि=Mental pain or anxiety. व्याधि=Bodily pain or disease. आधयश्च व्याधयश्च, तेषां शतैः. Construe the second line यत्र लक्ष्मीः, तत्र विवृतद्वारा इव व्यापदः पतन्ति. विवृतद्वाराः—विवृतं द्वारमाभ्य इति विवृतद्वाराः or विवृतं द्वारं यासां ताः Com. *Kuma'r.* IV. 26. व्यापदः=विविधाः आपदः; आपदः is the usual expression. जातं जातं=Every born being. आत्मसात् करोति=Takes in his possession. The Taddhita affix सात् is added to a word to show that something is completely changed into the thing expressed by that word or that it is left at the complete disposal or control of that thing. It is used with the roots कृ, भू, अस् and सं+पद् *see Pa'nini'* V. iiii. 53, 54. *Compare* "भस्मसात्कृतवतः पितृद्विषः, पात्रसाच्च वसुधांससागराम् ॥" *Raghu.* XI. 86. तत्किं नाम &c.—"And what indeed is there which unbridled destiny has created well-constituted" *Telang.* Compare for the construction तत्को नाम गुणो भवेत्स गुणिनां यो दुर्जनैराङ्कितः *Niti.* 54. *Alanka'ra*—प्रतिवस्तूपमा. *Metre*—शार्दूलविक्रीडित.

Trans.—Health of man is undermined by hundreds of mental and bodily troubles of various sorts, misfortunes rush in through open doors, as it were, where there is wealth; death quickly brings under its sway every created being as it is powerless to resist it. What indeed is there which unbridled destiny has created well-placed ?

106. कृच्छ्रेण=With difficulty. अमेध्य—अमेध्य=(Lit.) not fit for sacrifice, hence impure matters. अमेध्य (विण्मूत्रादि) मध्ये यस्य तस्मिन्. नियमितत०—नियमित=cramped, compressed, pent up. गर्भवासे—वसति अस्मिन्निति वासः वसतिस्थानं, गर्भस्य वासः गर्भवासः गर्भाशयः, तस्मिन्. The read-

ing गर्भवासे avoids the repetition of the word मध्य. कान्तावि०—कान्तायाः विश्लेषेण (वियोगेन) यद्दुःखं तस्य व्यतिकरेण (संबन्धेन मिश्रणेन वा) विषमं, तस्मिन्= Painful through the distraction arising from the grief of separation from one's beloved. विप्रयोगः=Separation. In the second line the words विश्लेष and विप्रयोग have nearly the same meaning, so the reading कान्तावि०-विषमौ यौवने चोपभोगः should be preferred. नारीमवज्ञा—(The genitive used in the sense of an agent)=नारीकर्तृका अवज्ञा. अपि—gives force to the expression. It includes the other family members, attendants &c. Construe the third line यत्र नारीणामप्यवज्ञा नियतं विलसति स वृद्धभावोप्यसाधुः. *Metre*—स्रग्धरा.

Trans.—Man has to stay, with difficulty with the limbs pent up in the womb, in the midst of impure matters; there is separation in youth which becomes painful on account of the distraction arising from the grief consequent on one's parting from his beloved; old age too is undesirable, since at that period even the wife evinces a positive refractory temper. Ah! men, say if there is even a particle of happiness in this worldly life.

107. तस्यार्धस्य परस्य चार्धमपरं—this can be interpreted in two ways (1) construction:—तस्य अर्धस्य अर्धं परस्य अर्धस्य च अपरं अर्धं बालत्व-वृद्धत्वयोर्गतं=तस्य (रात्रौ यावत् गतं तस्य *i. e.* of 50 years) अर्धस्य अर्धं ($12\frac{1}{2}$ years) बालत्वे गतं=Half of the half of that which passes in night, goes away in child-hood, and तस्य परस्य अर्धस्य च अपरं अर्धं वृद्धत्वे गतं= and the last half of the other half of the same (50 years) is spent in old age. This view is supported by Krishna Shástri whose commentary on this runs thus:—" तस्य पञ्चाशत्संख्याकस्यार्धस्य अर्धं सार्धद्वादश-संख्याकं पूर्वार्धं परस्य पञ्चविंशतिसंख्याकस्योत्तरार्धस्यापरमर्धं सार्धद्वादशसंख्याकं बालत्व-वृद्धत्वयोर्गतम्. " (2) construction:—तस्य परस्य अर्धस्य च अपरमर्धं बालत्व-वृद्धत्वयोर्गतं=तस्य (आयुषः) परस्य (रात्रिगतार्धेतरस्य) अर्धस्य अर्धं (25 years) बालत्ववृद्धत्वयोर्गतं=The half of the other half (other than that passed in the night) of the whole life passes away in both childhood and old age. This view is simpler and Mr. Telang supports it; but अपरं has no propriety here though it may be said to have some in the first interpretation. Perhaps it may be taken here as an adverb in the sense of 'secondly, in addition to,' and may be construed as रात्रौ तदर्धं गतं, अपरं, तस्य परस्यार्धस्य &c.=In the first place half the life passes in the night, and secondly or in addition to that &c. शेषं—The remaining middle portion of life consisting of twenty five years. व्याधि०—व्याधिवियोगदुःख=" The pains of illness and separation." जीवे=जीविते. जीवोऽस्त्री जीविते पुंसि इति त्रिकाण्डशेषः. *Metre*—शार्दूलविक्रीडित.

Trans.—The life of man is limited to one hundred years; half of it passes in night and out of the other half one half is passed in childhood and old age; the remainder which is full of troubles, illness and separation is spent in servitude &c. What happiness, then, can mortals have in their life which is more uncertain than a ripple (on the surface) of water ?

108. ब्रह्मज्ञानविवेकिनः—ब्रह्मज्ञानात् विवेकः अस्ति एषां ते " Those who possess the discrimination (*i. e.* between things real and unreal) which results from the knowledge of Brahma. " *Telang*. अमलधियाः—अमला धीर्येषां ते. उपभोगवन्ति=Yielding pleasures or enjoyments. Some read उपभोगकाञ्चनधनानि, but काञ्चन and धन are nearly the same, hence the reading उपभोगवन्ति has been adopted. एकान्ततो निःस्पृहाः=Absolutely free from all desires; *see* note on निःस्पृह Stanza 24. न च प्राप्तौ दृढप्रत्ययः=" No strong belief in their attainment. " *Kale*. वाञ्छामात्रप०—वाञ्छा एव वाञ्छामात्रं, तेन परिग्रहो येषां, तानि. " Seized only by imagination " *Kale*. परं=केवलम्. It should be construed with वाञ्छामात्रप०. *Metre*—शार्दूलविक्रीडित.

Trans.—What wonder ! persons of pure intelligence possessing discrimination which results from the knowledge of Brahma, perform a very difficult task, inasmuch as they cast off riches although contributing to all enjoyments with perfect indifference; while, these riches were not gained by us hithertofore, nor now, nor is there any strong confidence as to their acquisition (in the future), and though they are grasped only by our imagination, still we are not able to abandon them.

109. परितर्जयन्ती=Threatening, menacing. प्रहरन्ति देहम्—देहे would be more idiomatic as प्र+हृ is mostly used with locative. *Com.* "तस्मिन् प्रजन्हुर्युधि सर्व एव." *Raghu*. VII. 59. न प्रहर्तुमनागसि *Shaku*. I. 11. *See* however, Dashakumára. "बाणवर्षं तदङ्गे विमुञ्चन्नरातीन् प्राहरम्." परिस्रवति=dribbles, passes away. भिन्नघटात्=From a cracked jar. लोकः अहितमाचरति=People do injury to themselves, or lead an evil life. *Alankára*—उपमा. *Metre*—वसन्ततिलका.

Trans.—Old age stands in a menacing attitude like a tigress; diseases assault the body like enemies, life passes away like water from a cracked jar and yet, it is a wonder that man leads an evil life.

110. *See* Niti. St. 62. अहहेत्यद्भुते. कष्टमिति खेदे.

111. लालायते=लालावदिवाचरति. *See* note on जलायते Niti. St. 189. Here the word लाला=लालावत् having लाला. नाद्रियते=आद्रियते is 3rd Per.

Sing. from आ+दृ Atm. 6th Con. Does not heed or care for, does not take notice of. न शुश्रूषते=Does not serve (him). हा कष्टं=Alas! Ah!. जीर्णवयसः=जीर्णं वयो यस्य सः जीर्णवयाः, तस्य. अमित्रायते=अमित्र इवाचरति. For the last line compare हा कष्टं जरयाभिभूतपुरुषः पुत्रैरवज्ञायते *Pt.* IV. 78. *Metre*—शार्दूलविक्रीडित.

Trans.—(In old age) the body is shrivelled, the steps fail, the set of teeth is lost, sight becomes dim, deafness increases, the mouth dribbles saliva, relatives do not respect word, the wife does not take care. Alas! even the son of a decrepit old man hates him.

112. कामरसिकः—कामेषु रसिकः Taking pleasure in enjoyments. संपूर्णविभवः—संपूर्णः विभवः (ऐश्वर्य) यस्य सः. वलीमण्डिततनुः—वली=Wrinkles. वलीभिः मण्डिता तनुर्यस्य. संसारान्ते=At the end of this worldly life. यमधानीजवनिकां—यमधानी=यमनगरी, सैव जवनिका तिरस्करिणी curtain. जवनिकां विशति=Goes behind the curtain. The comparison of man with an actor throughout the stanza is very impressive. Just as an actor, having acted several parts on the stage retires behind the curtain, so a man, after performing several parts in life on the stage of this world retires behind the seat of Death. *Alankára*—उपमा. *Metre*—शिखरिणी.

Trans.—Becoming a child for a moment, then for a while a youth taking delight in enjoyments, for a time destitute of wealth and for a short space in full splendour, man with limbs worn out through old age and the body covered with wrinkles disappears after his worldly life in the regions of death like an actor retiring behind the drop-scene.

113. अहौ—*loc. sing.* of अहि=A serpent. बलवति—breaks the symmetry there being no adjective to any noun among the pairs expressed. लोष्टे—लोष्टः-A clod, a lump of earth. स्त्रैणे—स्त्रैण=स्त्री+नञ् (न) collection of women, the female sex. *Com.* इदं तत्प्रत्युत्पन्नमति स्त्रैणमिति यदुच्यते *Sha.* V. समदृशः—समा दृग्यस्य, तस्य. यान्तु—The reading यान्तु is better than यान्ति, the imperative showing 'hope' or 'expectation.' *Metre*—शिखरिणी.

Trans.—Let my days pass in muttering Shiva, Shiva, Shiva in some holy forest with one singleness of view in regard to a serpent or a garland, a powerful enemy or a friend, a jewel or a clod of earth, a bed of flowers or a stone, (tall) grass or a bevy of damsels.

वैराग्यशतक.

MISCELLANEOUS.

1. अकिंचनस्य—अकिंचनः—नास्ति किंचन यस्य सः (मयूरव्यंसकादिसमास)= Without anything, penniless. दान्त=self-restrained. समचे०—समं चेतो यस्य, तस्य. सुखमयाः—is not grammatically correct. सुखमय्यः is a correct form but it breaks the metre. Words having the affix मयट् (मय) at their end, must form their feminine by adding ई. *See Pa'ni.* I. vi. 15. For an idea paralell to that in the stanza compare *Shaku;* also "Poor but content is rich and rich enough." Othello. *Metre*—अनुष्टुप्.

Trans.—All quarters are full of happiness to him, who possesses nothing, is self-restrained, is calm, preserves an equibrium of the mind, and is always contented at heart.

2. अनावर्ती=न आवर्तते (परावर्तते) तच्छीलः. तन्न गणितं=You have not minded. दशास्तास्ताः=Various conditions. व्यसनश०—व्यसन=Difficulty. विधुर=Distressing. व्यसनानां शतानि, तेषां संपातेन विधुराः. किमिव—*See* note on कोवा Niti. St. 32. construe त्वया आत्मनि किमिव नापकृतम्? (अपि तु सर्वमपकृतमेवेत्यर्थः). बत=Alas! यावत्-तावत्=All that. तदेव=The same, which you did before. व्यवसितम्=कर्तुमारब्धं, कृतम्. *See* Stanza 36. Mr. Telang seems to construe त्वया यावत्तदपकृतं तावत्तदेव पुनरपि व्यवसितम् and translates the two lines as, "Alas! what self-injury is there having done which to yourself you have not immediately worked at the same again." *Metre*—शिखरिणी.

Trans.—A thought has not been given (to the fact) that time which never returns is passing away uselessly: those numerous conditions which are distressful on account of the befalling of hundreds of difficulties have been endured. What else shall we say except (this)—Alas! what injury hast thou not caused to thyself? You have been doing all the same over and over again.

3. The adjectives in the first three lines go with जठरपिठरी. अभिमतम०—महामानः=great self-respect or pride. पटीयसी=अतिशयेन पटुः पटीयसी Very sharp. अभिमतः यः महामानः तस्य ग्रन्थेः प्रभेदे पटीयसी. गुरुतरगुण०—गुरुतर=Higher. ग्राम=A collection. अम्भोज=A lotus that

blooms at sunrise as opposed to कुमुद which blooms at moonlight. अन्ह्यम्भोजं निशायां विकसति कुमुदं &c. *Sahi. Dar*. For the full explanation *see* our note on पद्माकर &c. Niti. St. 73. चंद्रिका=Moon-light. गुरुतराणां गुणानां ग्राम एव अम्भोजानि, तेषां स्फुटा चासौ उज्ज्वला च चन्द्रिका. Two classes of the lotus are known; the flower of one called कुमुद opens out under the influence of moonlight but closes when the sun rises; while the अम्भोज blooms out under the sun. The idea here is that the belly has the same depresent influence on the virtues of a man that moon-light has on the अम्भोज. विपुलवि०–विपुलं यथा तथा विलसन्ती या लज्जावल्ली, तस्याः विदारे (विदारणे) कुठारिका a dimunitive from कुठार=a hatchet. जठरपिठरी—पिठरी=Pan, boiler. दुष्पूरा=दुःखेन पूर्यते सा. *See Pa'nini'* III. iii. 126. The reading दुःपूरा is not correct. For the full explanation *see* note on निष्क्लेश Niti. Stan. 25. विडम्बनं=Mockery. 'Nothing noble can withstand the claims of the stomach !' For the idea *see* St. 8 *supra* or the following सुभाषित—अपहरति महत्त्वं प्रार्थना किं न जाने जनयति गुरुलज्जामित्यहं किं न वेद्मि ॥ तदपि वद वदान्यं तं सदा प्रत्यहं मां जठरपिठरवर्ती वन्हिरर्थीकरोति ॥ *Alankára*—रूपक. *Metre*—हरिणी.

Trans.—This boiler of a stomach which is difficult to be filled makes a mockery (of life); it is sharp in severing the tie of the highly valued sense of self-respect; it is like the refulgent moonlight to the collection of day-lotuses in the shape of the higher qualities; and it is like a hatchet to hew and hack modesty which is like a large lustrous creeper.

4. अश्नीमहि—Pot. 1st. Per. plural from अश् to eat (9th: con.). आशावासः—आशा एव वासः. आशाः=दिशः, वासः=वस्त्र. वसीमहि—From वस् to cover with a dress, to put on (2nd conj.). कुर्वीमहि किमीश्वरैः=What have we to do with rich men (or great men)? *Metre*—अनुष्टुप्.

Trans.—We can subsist on alms, we can clothe ourselves with a garment in the form of the firmament and can sleep on the surface of the earth. What have we to do with the rich ?

5. गुरु=Heavy. धनव०—धनेन वर्जित. A poor man. तूष्णीम्= (Indecli.) Without speaking, silently. तूष्णीं स्थितः=Remained silent. *Metre*—शार्दूलविक्रीडित.

Trans.—Get up, oh friend ! and bear the heavy load of poverty for a moment. I am now fatigued, so let me enjoy for a long time the happiness from death which thou hast. Thus was a corpse addressed by a penniless fellow who had hurried to the cemetery,

but it remained silent as it was well aware that death was far better than pennury.

6. & 7. *See* Nitishatak Misc. Stanzas IV and V.

8. रागिषु—रागः अस्ति एषां, तेषु—Among those that are attached to worldly pleasures. प्रियतमायाः (पार्वत्याः) देहस्य अर्धं हरति तच्छीलः. Shiva and Párvatì form together a single body, the right half of which is male, and the left one female, and therefore he is called अर्धनारीश्वरः. नीरागेषु=निर्गतः रागः येषां, तेषु Among those that have renounced worldly pleasures. न यस्मात्परः='To whom there is no superior.' दुर्वारस्म०—व्याविद्ध=Smitten; मुग्ध=Stupified, perplexed. दुर्वाराः ये स्मरबाणाः, ते एव पन्नगाः (सर्पाः) तेषां विषेण व्याविद्धः अतएव मुग्धः. शेषः=Other than शिव. क्षमः=समर्थः. Two contradictory qualities are hardly found in one place. They are, however, to be met with in Shankara. He is said to have allowed the fullest latitude to the god of Love, so much so that he had his consort Párvati' as one-half of his own body, but when he turned round, he had the firmness to burn Cupid. No one can else claim this firmness of mind. The god of Love makes others dance to his tune; hence they can neither renounce the world nor fully enjoy it. प्रिय० &c. shows the devotedness of Shankara to his beloved and his being under the fullest influence of Love, while विमुक्त &c. shows him in his other character as an ascetic who has renounced the world, while दुर्वार &c. indicates the want of firmness on the part of people at large to adhere to any particular state owing to the influence of Cupid. *Metre*—शार्दूलविक्रीडित.

Trans.—God Shiva who has his beloved as one half of his body, shines foremost among the passionate: as abandoning the company of his consort he has no superior among those who have renounced passions: while the world at large being stupified by the influence of the poison of the irresistible serpent-like arrows of Cupid is neither able to give up nor to fully enjoy material objects which are made the butts of ridicule by the God of Love.

9. कार्यहेतोः=For some purpose. With words meaning 'cause,' 'sake,' 'reason,' the genitive is used according to षष्ठी हेतुप्रयोगे *Pa'nini* II. iii. 26. *Cf.* विस्मृतं कस्य हेतोः *Mu'dra'*. I. कुलशीलसमन्वित=One possessed of noble birth and good character. श्मशानघटिकाः=Pots used at funeral ceremonies, unholy pots. This verse occurs in मृच्छकटिक with variants. *Alanka'ra*=काव्यलिंग. *Metre*—वसन्ततिलका.

Trans.—Women smile or weep with an object in view; they get others to put faith in them but do not themselves do so; they are,

therefore, fit to be abandoned, like pots in a cemetery, by an individual of high birth and character.

10. वाराणस्यां—वाराणसी=Benáras. अमरतटिनीरोधसी=On the bank of the river Ganges. त्रिपुरहर–त्रयाणां पुराणां समाहारस्त्रिपुरं, तद्धरतीति त्रि०-हरः, तत्संबुद्धौ. "There were three cities of gold, silver and iron in the sky, air and earth built for demons by Máyá. These cities were burnt down along with the demons inhabiting them, by Shiva at the request of the gods"—*Apte's Dic.* आक्रोशन्=crying out or calling out loudly. *Metre*—शिखरिणी.

Trans.—When shall I pass my days as if they were so many moments, residing on the banks of the celestial river in Benáras, covered with a strip of cloth and with folded hands raised to my forehead crying out—"be kind, Oh Gaurinátha, Tripurhara, Shambhu, Trinayana".

11. The reading च वदने in the 2nd line does not yield good sense and requires straining. प्रवचने is better and easier. Mr. Telang's text gives मायाप्रयोगप्रिये which should be corrected to मायाप्रयोगः प्रिये and it omits गुणो after गणो in the fourth line which should be supplied. कार्कश्य and the other corresponding words have here a double significance. We indicate below the double senses, first giving the bad quality implied by each epithet and secondly the expressed good quality, thus कार्कश्य=(1) Cruelty, sternness, (2) Hardness. तरलता=(1) Tremulousness. (2) Unsteadiness. अलीक=(1) Falsehood. (2) Forehead. कौटिल्य=(1) Crookedness, fraud. (2) Curliness. मान्द्यं=(1) Foolishness. (2) Softness (as in मन्द स्मित). स्थूलता=(1) Unwieldness, sluggishness. (2) Falseness. भीरुत्वं=(1) Cowardice. (2) Coyness. सदैव कथितं "corresponds to श्लाघ्यते" *Telang*. मायाप्रयोगः(1) Employment of wiles or fraud; (2) Enchantment, spreading a charm upon. त्रिके—त्रिकं the part about the hips पृष्ठं वंशाधरे त्रिकम् *Amara*. "This Stanza" as Rev. Wortham rightly observes "is one containing a play upon words throughout. The epithets which are used in a complimentary sense, referring to a woman's external form" are clearly expressed but they are intended to imply bad qualities "as applied to mental characteristics" or general conduct of women and this is the idea which runs as an under-current. The exact beauty of such verses having phrases conveying double meaning can only be adequately realised by retaining the double-meaning words in the translation. *Metre*—शार्दूलविक्रीडित.

Trans.—Women can be dear only to the brutes to whom their defects—hardness of the chest, unsteadiness of the eye, falsehood in

the mouth all of which are praised, crookedness of the hair, dulness in speech, unwieldiness of the hips, cowardice of the heart which is prized, employment of wiles towards the beloved—appear as so many good qualities.

12. वीणावाद्यं-Krishna Shástri reads वीणावादः perhaps better as opposed to रुदितम्. विद्वद्गोष्ठी—गोष्ठी has two meanings (1) conversation, (2) an assembly. The former is preferable here as opposed to सुराकलहः. सुरा०—सुरया मत्ताः, तेषां कलहः. गलत्कु०—गलत्कुष्ठं वपुर्येषां ते or यासां ताः. *Alankára*—संदेह. *Metre*—शिखरिणी.

Trans.—In some places, there is playing on the Veena, in others are wailings of lamentations; in some places there are learned conversations, while in others there are drunken brawls; in some places there are pretty damsels, while in others there are those whose bodies are covered with flowing leprous sores. Under these circumstances, I do not know whether worldly life is sweet like nectar or bitter like poison.

13. विकलः=Defective, deformed. चटुं—चटुः or चटु=Sweet or coaxing speech, flattery. चाटुः or चाटु also means the same thing. *Cf.* चाटुशतैश्च भुङ्क्ते Niti. St. 31. अयं—Mark the idiomatic use of the pronoun इदम्. प्रहसनस्य-प्रहसन is one of the ten Rùpakás thus defined:-
भाणवत्संधिसंध्यंगलास्यांगांकैर्विनिर्मितम् ॥ भवेत् प्रहसनं वृत्तं निन्द्यानां कविकल्पितम् ॥ *Sáh. Dar.* पलितक०—पलित=Grey-haired. *Cf.* अंगं गलितं पलितं मुण्डम् *Shankaráchárya.* कर्णौ एव कर्णकौ; पलितौ (no necessity of taking पलितयुतौ as Mr. Kále does). कर्णकौ भजतीति पलि०-भाक्, तम्. एनम्—Should be construed with तम्; तमेनं त्वाम्. Perhaps तं त्वां would have been sufficient. नटयिष्यति—(cau. from नट्)=Will make you dance or play. दीर्घमायुः="Old age" *Telang.* This stanza occurs in Anargha. Rághav. *Metre*—वसन्ततिलका.

Trans.—Here hast thou, who art defective in limbs and speech, been now made the clown in a comedy while flattering the rich; what part will long life cause thee to play further in this condition of thine with thy ears covered with grey hair.

14. × × × × ×

15. जीवितयौवनम्—जीवितं च यौवनं च, तयोः समाहारः. But we have already चलाः प्राणाः, so Mr. Telang explains it as 'youth in life' (जीविते यौवनम्) and Mr. Kále, as 'The prime of life, youth.' We do not see the propriety of जीवित here. The poet appears to indicate three things *i. e.* wealth, youth, and life, as being transitory, as we

see elsewhere. *Cf.* नलिनीदलगतजलवत्तरलं किं यौवनं धनं चायुः. *Shankar.* चलाचले—may be explained as चलश्चासौ अचलश्च (चलः=नश्वरः transitory, अचलः=प्रवाहरूपेण स्थिरः, permanent by continuity) तस्मिन्; but this is not the meaning here. The form is a *verbal deriva. adjective* from चल्+अ meaning the same as चल. चलतीति चलः or चलाचलः by the Vártik चरिचलि पति वदीनां वा द्वित्वमच्याक्याभ्यासस्य (चर्, चल् &c. are optionally reduplicated and आ added in the reduplicative syllable चराचरः or चरः, चलाचलः or चलः, पतापतः or पतः &c.) Mr. Kále says 'चल is repeated to intensify the meaning and thus explains it as अतिचञ्चले, but it is neither supported by Kaumudi nor by any other authority. *See Pa'nini* III. i. 134 and Kaumudi thereon. *Cf.*—चरिष्णु जंगमचरं त्रसमिंगं चराचरम् ॥ चलनं कंपनं कंप्रं चलं लोलं चलाचलम् ॥ *Amara.* वदो वदावदो वक्ता—*Ibid.* where चलं and चलाचलं, वदः and वदावदः occur as synonyms. *Cf.* also लक्ष्मीमिव चलाचलां (*Kir.* XI. 30.) where *Mallina'tha* renders चलाचलां by चञ्चलां. Besides, अतिचञ्चले is unnecessary; it does not suit the previous statement. Here simply चले संसारे, एको धर्मः निश्चलः would do. *Metre*—अनुष्टुप्.

Trans.—Wealth is unsteady, so is life, and so is the prime of youth; in this ephemeral worldly career merit alone is firm.

16. In this Stanza हर is compared with दीप, चन्द्रकला with दीपशिखा, काम with शलभ, मोह with तिमिर &c. चूडोत्तंसि०—चूडा=The hair on the top of the head, the head. कलिका is a dimmutive of कला=a digit. चूडायामुत्तंसिता या चारुः चन्द्रस्य कलिका, तस्याः चञ्चन्त्यः (Moving, flickering) शिखाः, ताभिः भास्वरः. लीला०—लीलया दग्धः विलोलः (चञ्चलः) कामशलभः येन सः. श्रेयो०—दशा=(1) a wick, (2) condition. श्रेयोदशाग्रे='At the top of the wick of happiness.' अन्तः स्फूर्ज०—प्राग्भार= A mass or heap. अन्तः स्फूर्जन् यः अपारः मोहः, स एव तिमिरं, तस्य प्राग्भारः, (a mass or heap; *vide* Mâl. Mâdh. V. 29.) तम्. उच्चाटयन्=Dispelling. विजयते=सर्वोत्कर्षेण वर्तते. Shines pre-eminently. This stanza comes as the first and benedictory verse in Krishna Shastri's edition; *see* note Vaira. St. I. *Alanka'ra*—सांगरूपक. *Metre*—शार्दूलविक्रीडित.

Trans.—Hara, the torch of knowledge, shines in the heart of ascetics as if it were a house—that Hara who is resplendent by the flickering taper of light from the pretty digit of the moon forming his crest jewel, who easily burnt the fickle Káma as if he were a moth, who is manifested at the top of the wick of happiness, and who destroys the mass of darkness resulting from unbounded infatuation overwhelming the heart.

17. अस्थायिनीं—तिष्ठति तच्छीला स्थायिनी, न स्थायिनी अस्थायिनी ताम्. आस्थया—With earnestness or solicitude. भूपाल०—भूपालानां भ्रुकुटी एव कुटी, तस्यां यत् विहरणं, स एव व्यापारः तस्मिन् पण्याङ्गना—'A prostitute whose work is that of sporting in the house of a prince's eye-brows.' Laxmi is here compared to a prostitute dancing in accordance with the movements of a prince's eye-brows. It is well-known that fortune favours those who are under the favourable look of a monarch while she turns away and leaves those who come under his disfavour. कन्थाकञ्चुकिताः—कन्था एव कञ्चुकः, स एषां संजातः कन्थाकञ्चुकिताः, by *Pâṇini* V. ii. 36, कञ्चुक being a word of तारकादिगण. *Cf.* संप्रोतकन्थाधरः St. 86 *supra*. पाणिपात्रपति०—पाणिरेव पात्रं, तस्मिन् पतिताम्; *see* Stanza 52 *supra*, also Misc. Stanza 25 *infra*. *Metre*—शार्दूलविक्रीडित.

Trans.—Oh heart! do not even for once think eagerly of the fickle goddess of fortune who is a courtesan whose business is that of sporting in the house of a king's eye-brow [moving according to the frown or smile of a king]; for, now clad in a quilt and entering the gates of houses in the streets of Benáras we stand expectant of alms put into our pot which is no more than the hand.

18. कूर्मः—refers to the second incarnation of Vishnu. *See* Niti. Stanza 35 and Niti. Misc. Sts. 6 and 7. ध्रुवस्य—ध्रुव was the son of Uttânapáda, and grandson of Manu. When quite a lad, he performed such rigorous austerities, that at last he was raised to the rank of a heavenly body and now holds the position of the polar star in the sky. संजातव्यर्थ०—पक्ष=(1) Side, part. (2) The number two. (3) Wings. (1) विगतः अर्थः (प्रयोजनं) येषां ते व्यर्थाः, संजाताश्च ते व्यर्थाश्च संजातव्यर्थाः, तेषां पक्षो येषां, तैस्तुल्या इत्यर्थः=Belonging to the side of those who are born to no purpose. (2) व्यर्थौ पक्षौ स्वार्थपरमार्थलक्षणौ इहलोकपरलोकलक्षणौ वा येषां ते व्यर्थपक्षाः, संजाताश्च ते व्यर्थपक्षाश्च =Those who have not been able to secure earthly or heavenly good. *Cf.* इतोभ्रष्टस्ततो भ्रष्टः, इदं च नास्ति परं च न लभ्यते. The word पक्ष is well known as meaning 'two' in astronomical works in Sanskrit, there being two Pakshâs शुक्ल and कृष्ण in a month. (3) संजाताश्च ते व्यर्थाश्च पक्षा येषां=(*Fig.*) Who possess wings to no purpose. नोपरिष्टात् न चाधः-Not high or low in the matter of doing good to others *i. e.* it is not useful to others. "In उपरिष्टात् and अधः there is also an oblique reference to the positions of ध्रुव and कूर्म and perhaps also to the पक्ष which should enable them to go upwards and downwards" *Telang*. ब्रह्माण्डोदु०—ब्रह्माण्डमेव उदुम्बरं (the fruit of उदुम्बर), तस्य अन्तः (मध्ये) मशकः, तद्वत्. उदुम्बरमशक is a pro-

verbial expression like कूपमण्डूक often used as a term of reproach for any useless person who knows only his own neighbourhood. जातनष्टाः —Born and dead *i. e.* they do not really live. *Cf.* असंपादयतः कंचिदर्थं जातिक्रियागुणैः ॥ यदृच्छाशब्दवत्पुंसः संज्ञायै जन्म केवलम् ॥ *Ma'gha.* II. 47. *Alanka'ra*—अप्रस्तुतप्रशंसा. *Metre*—शार्दूलविक्रीडित.

Trans.—Among the born it was the tortoise alone that offered its back to bear the heavy load of the earth; the birth of Dhruwa too is glorious, since, on him depends the regular revolving of the bright planetary system; other creatures in the Brahmánda are as it were merely born and dead, since they have neither successfully secured earthly or heavenly good nor have by any method high or low, been able to do good to others, and are therefore like insects, in the fig-fruit possessing wings to no purpose.

19. कल्याणी=Blessed, fortunate. नवं वयः=Youth. निविशते =Sticks closely to. विश् with नि is Atm. *See Pa'nini* I. iii. 17. संन्यस्यति=abandons or renounces all worldly desires. *Cf.* काम्यानां कर्मणां न्यासं संन्यासं कवयो विदुः *Gita'* XVIII. 2. *Metre*—शार्दूलविक्रीडित.

Trans.—Looking at the splendid mansion, children praised by the good, unbounded wealth, blissful wife, and prime of age, man engrossed in ignorance believes the universe to be constant and enters into this worldly life which is like a prison; while the wise man, knowing all this to be ephemeral, renounces it.

20. गालिमन्तः=गालि=abuse. मतुप् is used here in the sense of निन्दा. *See* note on मनस्विन् Niti. St. 33. शशकविषाणं—*See* note Niti. Stanza 5. *Metre*—मालिनी.

Trans.—You may keep on abusing, since you are possessors of foul language; we are unable to do so, as we do not possess a stock of it. It is well known that whatever is available in the world can only be given. No one gives to another the horn of a hare.

21. *See* Nitishatak Misc. Stanza 10.

22. महाराम—On आराम Mr. Kále remarks that it "means a garden but more probably here 'delight,' 'pleasure;' the path is full of delight because he is free from all desire." He reads विटपिमृगचर्म, where विटपिचर्म=The bark of trees. सुखैर्वा दुःखै०—" The result is the same with what are called pleasures or with sorrows *i. e.* whether I am in worldly affluence or other-wise, I get food and clothing in one case as in the other" *Telang.* On which Mr. Kále says:—"But सुख and

दुःख here seem to refer to the two courses of life marked out *viz.* that of happily living on alms and worshipping Shiva or that of living a miserable life of sycophancy and humouring the rich. सदृश should better be rendered by 'similar' than by 'the same.' The result *viz.* obtaining food and clothing is *similar* in both cases but not the *same* as the one is full of happiness, the other attended by misery." We, however, think that the poet's view is more towards the effect on the mind of him who has become indifferent to mundane matters. Whether food and clothing is obtained easily in affluence or with difficulty in poverty, its result *viz.* the keeping up of the human system and satisfaction to the mind is the same in the case of an abnegate. For a similar idea compare Sts. 74 *supra.* and 29 *infra.* and also वयमिह परितुष्टा वल्कलैस्त्वं दुकूलैः सम इह परितोषो निर्विशेषो विशेषः ॥ स तु भवतु &c. *Vairâ'gya.* St. 50. वनं वा गेहं सदृशमुपशान्तैकमनसाम् St. 42. *infra.* The contrast between त्रिनेत्र and अन्ध is noteworthy. *Metre*—शार्दूलविक्रीडित.

Trans.—Alms are not difficult to obtain in my course along rich gardens; the earth is full of fruits, so also the skins of elephants and deer (are plentiful) for covering: moreover, the result is the same as regards pleasure or pain ; then who will leave aside the Trinetra (the three-eyed God—Shankara) and bow to him who is blinded by the pride of the possession of just a particle of wealth.

23. करटिनः=Elephants, of course, of the enemies. *See* the second line St. 89. उद्वेजिताः—Harassed, afflicted. नितम्ब०—नितम्ब= Broad hips. The reading नितम्बफलके, which is quite clear and appropriate here, solves every difficulty experienced in explaining निबद्ध-फलके. नो जुष्टं=न सेवितम्. गिरि०—गिरिराज=The mountain Himâlaya. झणज्झांकार०=Noisy; *cf.* Uttara. II. 14. पयः- is decidedly better than वयः which we find in Mr. Telang's text. The last line is the same as in St. 48. *Metre*—शार्दूलविक्रीडित.

Trans.—We did not destroy elephants with a sword, nor did we harass our enemies; nor did we sportively enjoy ourselves on × × nor did we sip of the water dashing down with a noise in the streams of the Himâlaya; our time has been passed like that of crows yearning after the morsel of others.

24. क्वचन=In some place, somewhere. For the second line *cf.* यदभावि न तद्भावि भावि चेन्न तदन्यथा *Hito.* I. It may also be interpreted as Mr. Kâle does 'Things happen in the best way when they are

allowed their natural course. They are not brought about so well by exertions.' असंकल्पयन्=Not thinking or forming anticipations about. अत०—गमागम=going and coming. अनुभवस्व—The root अनु+भू being *Paras.* (*Cf.* अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं *Shàk.*), the imp. 2nd per. sing. ought to be अनुभव, but as it stands, we must take it from भू-प्राप्तौ which is *Atm.* or it may be taken as अनुभव स्वभोगान्. *Metre*—पृथ्वी.

Trans.—Oh mind! why doest thou wander aimlessly; rest thyself somewhere. A thing that comes to pass of itself in a particular manner cannot become otherwise. Hence without bringing to mind what has gone by or without meditating on what is to be, do thou enjoy objects in this world which come and go without their course being determined beforehand.

25. पात्रयतां—पात्रय्=A denomi. verb from पात्र, पात्रयतां, संतुष्यतां, निषीदतां, पश्यतां (all genitive plurals go with योगिनाम्). भैक्षेण—भैक्षं भिक्षाकदम्बकं *Amara. See* note on the same St. 52 *supra.* यत्र क्वापि= Somewhere or other. बहुतृणं=ईषदसमाप्तं तृणं बहुतृणं=Almost equal to grass. बहु is optionally *prefixed* to a सुबन्त in the sense of ईषदसमाप्ति. कल्प means the same thing but it is *affixed.* ईषदूनः पटुः बहुपटुः or पटुकल्पः *see Sidd. Kau.* and *Pa'nini'* V. iii. 68 and the previous Sûtra. अत्यागेऽपि तनोः=Without casting off this body *i. e.* in this very life. *Cf.* जीवन्मुक्तिर्मुमुक्षोः प्रथममथ ततो मुक्तिरात्यन्तिकी च ॥ *Veda'nt-Kesari.* अखण्ड०—अखण्डश्चासौ परमानन्दश्च, तस्य अवबोधः, तस्मै स्पृहाम्. संपत्स्यते=will obtain, or acquire. सं+पद् seems to be used here transitively; generally it is intransitive *Cf.* संपत्स्यते वः कामोऽयं कालः कश्चित्प्रतीक्ष्यता *Ku.* II. 54. संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः *Megh.* II. 23. योगिनाम्=Belonging to the Yogis; which the Yogis possess. *Metre*—शार्दूलविक्रीडित.

Trans.—Some rare mortal will attain, even without casting off the body, that love for the knowledge of the unbroken and supreme bliss which is easily attainable by the favour of Shiva and which belongs to Yogis who use the hand for the pot, are satisfied with alms naturally pure, who sit wherever they list, and ever look upon the universe almost as a blade of grass.

26. बलेति खेदे. बली—A celebrated demon, who was very powerful and oppressed the gods. They invoked Vishnu for succour. He came to the earth in the shape of a dwarf mendicant and went to Bali for charity. The demon was very proud of his liberality and asked the dwarf to make his demand. The dwarf asked for only as

much ground as he could cover under his three foot-steps. The request was granted. The dwarf (वामन) assumed a mighty form, covered heaven and earth in two steps and placed the third on the head of Bali and sent him to Pátála allowing him to rule there. व्याधयः=Diseases or troubles of the world. The last line in Mr. Telang's text is not metrical, hence the reading सत्पुरुषाभिमानमनिशं &c. This stanza occurs in Mahánátak where the last line runs thus:— चेतः सत्पुरुषाभिमानपदवी मिथ्यैव किं खिद्यसे. *Metre*—शार्दूलविक्रीडित.

Trans.—Oh mind ! why dost thou overwhelm thyself with the continuous false pride of being good. Alas ! neither was Bali rescued by thee from Pátála, nor was death got rid of, nor was the dark blemish on the moon scrubbed out, nor were troubles extirpated, nor was Shesha relieved of his burden for a moment by thy undertaking to support the earth.

27. प्रशान्त०—चापलं—Rashness, unsteadiness. प्राशान्तं शास्त्रार्थस्य विचारे चापलं यस्य तत्. निवृत्त०—नाना रसाः येषु, एवंविधानां काव्यानां कौतुकं नानार०-कं, निवृत्तं ना०-तुकं यस्य, तत्. निरस्त०—विकल्प=doubts or fancies; *see* note Stanza 76. निरस्तः निःशेषः विकल्पविस्तरः यस्य तत्. प्रपत्तुं=To reach, to attain to. अन्विच्छति=वाञ्छति. *Metre*—वंशस्थ.

Trans.—My mind whose activity about the interpretation of the meanings of the Shástras has been completely calmed, whose ardour for poems of various sentiments has been cooled down and whose entire range of doubts has been removed, now wishes to reach Shankar.

28. प्रतिवनम्—in every forest. अखेदं (*adv.*) easily. क्षितिरुहां (*Gen. Plu.*) goes with फलम्. सुललित०—सुललिताः लतानां पल्लवाः, तेषां विकारः= Made of the tender leaves of creepers. तदपि=तथापि. *Cf.* Stanza 22. *Metre*—शिखरिणी.

Trans.—Although fruits of trees are easily obtainable, at will, in every forest, although there is cool and sweet water of holy streams at every spot, and although there is the soft bed of tender leaves of creepers, still the shallow-minded submit themselves to troubles at the doors of the rich.

29. भव्यं भक्तं=Rich food, delicate food as opposed to कदशितं. भवतीति भव्यं by Páni. III. iv. 64. कदशितं=कुत्सितं अशितं (=अशनं food) Poor food, bad food. सितमहत्=सितं च तन्महच्च=White and costly.

भार्या—This word appears to be used in a wider sense than the usual one and includes attendants &c. शतगुण०—गुण=here means 'a multiplier,' generally at the end of compounds after numerals it denotes 'fold' or 'times.' गुणिता०=Multiplied. भ्रान्तः—Past. Parti. from भ्रम् to wander used in कर्तरि sense here. *See Pa'nini* III. vi. 72. *See* notes on Stanza 74 *supra.* in connection with this one as it is almost similar in thought and expression. "On the first line Rámarshi adds आहारस्य गिलितस्यैकरूपत्वादित्यर्थः; similarly on the second देहाच्छादनस्यैकरूपत्वादित्यर्थः; on the third भोगस्यैकरूपत्वादवसाने विरसत्वाच्च; on the last देहस्यनश्वरत्वे एकत्वानेकत्वभ्रमणे को विशेषः एतेन रसस्पर्शादयः पदार्थाः सर्वेप्यनित्या इति भावः"—*Telang. Metre*—स्रग्धरा.

Trans.—What if you eat rich food or only a coarse meal in the evening, what if you have only a strip of cloth or white rich dress, what if you have only the help-mate alone or there be an innumerable number of them, and what if you wander singly or be surrounded by hundreds of elephants and horses!

30. कामदुघा—कामान् दोग्धीति Fulfilling all desires. दुहः कब्घश्च *Pa'nini* III. ii. 70. शीत०—शीतं निवारयति तच्छीला. विभवैः—For the use of the instrumental *see* note on कवचे किं Niti. Stanza 21. *Metre*—अनुष्टुप्.

Trans.—Begging is the cow of plenty, a quilt is the protector from cold and the devotion for Shiva is firm: where, then, is the need of riches ?.

31. अदैन्यं=न विद्यते दैन्यं यस्मिन् तत्="That in which there is no humiliation or self-abasement." अप्रतिसुखं=न विद्यते प्रतिसुखं यस्य तत्= Possessing unequalled or unparalleled happiness. Some read अप्रतिहतं but अप्रतिहतं and अवार्यं in the last line have nearly the same meaning, hence we have preferred अप्रतिसुखम्. The words, however, may be made to signify different senses as Mr. Kále has done. अप्रतिहतं= Knowing no obstruction, producing every desired effect. अवार्यं= that which cannot be opposed *i. e.* made to give way by being proved inferior." Perhaps it is better to take अवार्यं with अक्षयनिधिम्. see note *infra.* on अक्षयनिधिम्. भीतिच्छिदं—The reading भीतिच्छदं, which Mr. Kále explains as 'shielding (*lit.* covering) from fear,' requires a straining; भीतिच्छिदं is quite clear. दुर्मा०-मात्सर्यं च मदश्च अभिमानश्च मात्स०-भिमानाः, दुष्टाश्च ते मा०-भिमानाश्च, तेषां मथनम् or दुष्टं यन्मात्सर्यं तच्च मदश्च &c. दुःखौघविध्वं०—ओघ=collection, current. अन्वहं=Day after day, always. अप्र०—अप्रयत्नमतएव सुलभम्. साधु०—साधूनां प्रियं. सत्रं—(correctly सत्त्रं) from सद्+ष्ट्रन् (त्र) *Una'di.* IV. 159. सीदन्त्यत्र=That in which people sit down to worship or contemplate; hence it means here something

like मठ. Some explain it to mean पूजन only. अक्षयनिधिं=अक्षय= exhaustless. निधि=A treasure or treasury. Mr. Telang explains this as "that in which there is an exhaustless treasure" but in that case it would be अक्षयनिधि and not ०निधिम्, सत्र being neuter. We take अवार्यं अक्षयनिधिं as a predicative assertion and construe योगीश्वराः शंभोः सत्रं, अवार्यमक्षयनिधिं शंसन्ति. *Metre*—शार्दूलविक्रीडित.

Trans.—Great ascetics praise the shrine of Shiva, as having free access, and as an inexhaustible treasury; for, it enjoins subsistence on begging, is free from humiliation, possesses incomparable happiness, is always capable of rooting out fear, crushes wicked jealousy, haughtiness, and conceit, and destroys the current of miseries; it is always easily obtainable every where, is agreeable to sages and is holy.

32. Compare St. 79 *supra* and *see* notes thereon. विरतिव०—विरतिरेव वनिता, तस्याः लब्धः संगप्रमोदः येन. भिक्षुः=An ascetic. त्यक्तसर्व०—त्यक्ता सर्वा स्पृहा येन. *Alanka'ra*—उपमा. *Metre*—मन्दाक्रान्ता.

Trans.—A sage, though he has renounced all desires, enjoys himself stretching like a monarch on the ground as his bed-stead, his arm as the pillow, the sky as the canopy, and the moon as his lamp. He derives pleasure from the contact of the woman in the form of renunciation and is fanned on all sides by female attendants *viz*: the quarters with breezes serving as *chauris*.

33. तुङ्गतरङ्ग०—तरङ्गानां भङ्गाः, ते इव चपलाः. भङ्ग is one of the synonyms of तरङ्ग. भंगस्तरंग ऊर्मिर्वा स्त्रियां वीचिरथोर्मिषु *Amara*. But as we have तरङ्ग in the text as well as भङ्गः, we must take the latter in a different sense. Mr. Telang renders it by 'breaking' preferring it to the sense of 'रचना' given by a commentator. Mr. Kále remarks that "the usual sense of रचना is more poetical and better, as it corresponds to भोग the idea of breaking or vanishing being left to be implied." It may also be explained as meaning 'portion' (तुङ्गानां तरङ्गानां भङ्गाः &c.) *Cf.* पुष्पोश्चयः पल्लवभङ्गभिन्नः *Kum.* III. 61. But we do not see any special propriety of भङ्ग; तरङ्गचपलाः is quite sufficient and poetical. *Cf.* आयुः कल्लोललोलं; St. 82. *supra*. जीवे वारितरङ्गचञ्चलतरे St. 107 *supra*. It seems, however, simply used for alliteration. *See* बोधकाः *infra*. दिनानि—The accusative of time; *see Pa'nini* II. iii. 5. बुध्द्वा-बोधकाः (सन्तः)=स्वयं बुध्द्वा, इतरान् बोधयित्वा चेत्यर्थः. The word बोधक also is used here more for the sake of alliteration than for any parti-

cular sense. लोकानुग्रहपेशले०—पेशल(written also पेषल or पेसल)=(1) Expert, skilful; or (2) soft, tender. लोकानां अनुग्रहे पेशलं, तेन. यत्नः—मुक्तौ इति शेषः. Mr. Kále interprets this as 'an effort to lead people to मोक्ष or to refer simply to the transactions of daily life.' *Metre*—शार्दूलविक्रीडित.

Trans.—Enjoyments are fleeting like high billows, life is liable to perish in a moment; the happiness of youth is but ephemeral; love for the dear ones is transitory; hence, Oh wise men! understand that this whole world is perfectly worthless and advising the same to people, with a mind skilful in doing good to them, endeavour to attain [final beatitude.]

34. वक्त्रमीक्षसे—*Com.* Sts. 69, 95. चाटु—*See* note on the same in Misc. St. 13. प्रत्याशया=With hope or expectation. *Alanka'ra*—अप्रस्तुतप्रशंसा. *Metre.*—शार्दूलविक्रीडीत.

Trans.—Oh antelope! tell me where and what penance has been performed by thee that thou hast never to see the face of the rich, nor to speak flattering falsehoods, nor to hear their arrogant utterances, nor to run to them through expectation: thou eatest tender grass when wanted and takest rest at ease when overtaken by sleep.

35, 36, 37. *See* Niti. Misc. Stanzas; XV. II. XVI.

38. The meaning of the first two lines is quite clear, but the construction in any case is not satisfactory. The lines in our text may be construed as यदेव पुंसां जरापरिभवस्य स्थानं, (तं) शिरोरुहाणां शिरसि सितं वर्णं वीक्ष्य. Mr. Telang has तदेव पुंसां which he construes as शिरोरुहाणां शिरसि सितं वर्णं तदेव पुंसां जरापरिभवस्य स्थानं वीक्ष्य &c. Mr. Kále prefers तदा पुमांसम्, saying that 'it is easier and there is no need of supplying पुंसः from पुंसां as object to परिहृत्य.' But in that case also we must either have वीक्षन्ते or some such finite verb instead of वीक्ष्य, or we must at least dispense with the word तदा. जरापरिभ०—जरया कृतः परिभवः, तस्य. *Cf.* व्याघ्रीव तिष्ठति जरा परितर्जयन्ती St. 109 *supra*. आरोपि०—आरोपितं अस्थ्नः शकलं यस्मिन्, तम्. "This refers to the bit of bone suspended over a चाण्डालकूप." *Telang.* Mr. Kále says that "it seems more probable that the Chándálás line their well with bones for ornamentation;" we agree with Mr. Telang and do not see what grounds Mr. Kále has for his conjecture. It has all along been customary to assign distinctive and prominent marks to different castes. Thus a sweeper, however, he may dress himself, was bound in olden times to have a feather inserted in his head-dress. Even to this day in Káttyawár

the dress of the mason-class is characteristically restricted as to the length of the coat. In the interior of the Deccan in villages, not yet come under the levelling influence of modern civilization, we find to this day a bone suspended over a well set apart for the use of the lower castes that others may not resort to it. चाण्डालकू०—अस्पृश्यत्वादित्यर्थः. *Alanka'ra*—उपमा. *Metre*—शिखरिणी.

Trans.—Beholding the white colour of the hair on the head of a man as the spot mainfesting the defeat by old age, young women fly from him as from a Chándála's well over which a piece of bone is hung.

39. समारम्भाः=Actions, attempts well-made. कतिवारान्—Accusative of time. पशो—because you do not show any signs of wisdom expected from humanity. पिपासोः=पातुमिच्छोः. द्रविण०=द्रविणमेव मृगतृष्णार्णवः, तस्य जले. प्रत्याशा—*See* Misc. St. 34 *supra*. विरमति—*See* note on विरमन्ति Niti. St. 27. अशनि०—अशनिग्राव्णा घटितं=Made of the adamant. Rámarshi takes it as अशनिः (वज्रं) ग्रावाणश्च, तैर्घटितम्. *Metre*—शिखरिणी.

Trans.—Oh brute how many and how often have not thy efforts in anxiously drinking of the despicable waters of the ocean of the mirage of wealth been frustrated: still, thy expectation does not abate and as thy heart has not yet been broken into hundreds of fragments, it must have verily been made of adamant.

40. वामनयनाः—वाम=(1) Beautiful, (2) Crooked. This Sloka occurs in the Mricchakatika. *Alanka'ra*—क्रियादीपक. *Metre*—वसन्ततिलका.

Trans.—Women infatuate, excite, ridicule, despise, produce delight and pain. Taking possession of the tender heart of man what do not these awry-eyed ones do ?

41. द्विरदशू०—द्विरदश्च शूकरश्च, तयोः मांसं भुंक्ते तच्छीलः. खरशि०—खर=Rough. खराश्च ते शिलाकणाश्च, त एव खरशि०-मात्रं, तत् भुङ्क्ते तच्छीलः. अनुदिनं=Day after day, always. कोऽत्रहेतुः—The expected reply is that the high-minded have a strong control over their passions. *Metre*—वसन्ततिलका.

Trans.—The powerful lion, though he eats the flesh of the elephant and the boar, comes into heat, it is said, only once a year; while the dove who eats only hard particles of stone is excited with amative feeling every day. Say what is the reason of this ?

42. हन्त—A particle expressing joy. मेध्या=(*lit.* fit for sacrifice) Holy. वृत्तिः=जीवनम्; *see* St. 59. प्रतिनदि=नदीं नदीं प्रति. तल्पानि =Beds. For the first two lines *Cf.* St. 94. हरभक्तिं स्पृहु०—For the accusative *see* note on स्पृहयति Niti. Misc. St. 21. उपशान्तैक०—उपशान्तं (रागादिरहितं) एकं (केवलं, एकाग्रं) मनो येषां, तेषाम्. *Cf.* शान्तं भावमुपैहि Stanza 57. Mr. Telang has उपशान्त्यैक० which he corrects to उपशान्त्येक and translates "those whose minds are fixed exclusively on internal tranquility (self-restraint)." *Metre*—शिखरिणी.

Trans.—Living in a holy forest, delightful company of the deer, pure subsistence on fruits, beds of stones by the side of every river: these are the necessaries of life for those who long for the devotion towards Shiva; the house or the forest is alike to those whose mind is tranquil and concentrated.

43. स्वादिष्ठं—is superlative from स्वादु. In many copies we find स्वादिष्टं which should be corrected to स्वादिष्ठं, the termination of the superlative being इष्ठ and not इष्ट. The use of the superlative with the ablative is unusual though not incorrect. रसवत्—goes with अक्षरम्. मतुप् (वत्) is used here in the sense of प्रशंसा. *See* note Niti. St. 33. प्रस्रवति—*see* our note on सुधास्यन्दिभिः in Niti. St. 6. दैवी वाक्=The Divine Speech, the Vedas. Construe the first two lines:—दैवी वाक् रसवतः अमृतात्मनः, यत् मधुनः घृताच्च स्वादिष्ठं रसवत् अक्षरं प्रस्रवति तेनैव तृप्ताः वयं &c.="We are pleased with simply those sweet utterances more delicious than honey or clarified butter which the Divine Speech sends forth from her sweet ambrosial body." अक्षरं can also mean Brahma (न क्षरतीति-अविनाशि ब्रह्मेत्यर्थः). दैवी वाक् रसवत् अक्षरं प्रस्रवति—The Divine Speech propounds Bramha the source of eternal pleasure (through which all worldly enjoyments become insignificant). *Cf.* अथैतस्यैवानंदस्यान्यानि भूतानि मात्रामुपजीवन्ति *Shruti*. The most important portion of the Vedas are the Upanishadas and their subject is the expounding of Bramha. In this case अमृता (Immortal) should be taken with दैवी वाक् because the Vedas are considered to be eternal, being अपौरुषेय. These two lines can be made applicable to the immortal compositions of poets. Construe रसवतः अमृतात्मनः (कवेः) दैवी वाक् यत् मधुनः घृताच्च स्वादिष्ठं रसवत् &c. For this *see* our notes on रससिद्धाः कवीश्वराः Niti. St. 24. सुकविता यद्यस्ति राज्येन किम्? Niti. St. 21; and compare also नियतिकृतनियमरहितां ल्हादैकमयीमनन्यपरतंत्रां ॥ नवरसरुचिरां निर्मितिमादधती भारती कवेर्जयति *Ka'vya Pra.* I. i. धृतये—धृति=Support, sustenance. भिक्षा०—भिक्षया आहृताः. दास्यकृ०—दास्येन कृतं अर्जनं येषां, तैः (धनैः). वृत्तिं समीहामहे—*Compare* Stanza 64. *supra.* *Metre*—शार्दूलविक्रीडित.

Trans.—We are pleased with simply those sweet utterances more delicious than honey or clarified butter which the Divine Speech sends forth from her sweet ambrosial body : as long as we have for our maintenance, under our arm, a quantity of barley meal obtained by begging, we do not desire to maintain ourselves by the wealth acquired by servitude. The following are additional verses we have come across in some copies as belonging to the **वैराग्यशतक**.

सदा योगाभ्यासव्यसनवशयोरात्ममनसो-

रविच्छिन्ना मैत्री स्फुरति कृतिनस्तस्य किमु तैः ॥

प्रियाणामालापैरधरमधुभिर्वक्त्रकमलैः

सनिःश्वासामोदैः सकुचकलशश्लेषसुरतैः ॥

योगाभ्यास०—योगाभ्यासस्य व्यसनेन वशयोः (अधीनयोः). **आत्ममनसोः**—आत्मा (ब्रह्म) च मनश्च, तयोः. **सनिःश्वासा०**—निःश्वासाः श्वासोच्छ्वासाः, तत्संबन्धिनो य अमोदाः सुगन्धाः, तैः सहितैः (वक्त्रमलैः). **सकुचकल०**—कुचकलशयोः श्लेषेण सहितैः (सुरतैः)। शिखरिणी वृत्तम्.

उन्मीलत्त्रिवलीतरङ्गवलया प्रोत्तुङ्गपीनस्तन-

द्वन्द्वेनोद्यतचक्रवाकमिथुना वक्त्राम्बुजोद्भासिनी ॥

कान्ताकारधरा नदीयमभितः क्रूराशया नेष्यते

संसारार्णवमज्जनं यदि ततो दूरेण संत्यज्यताम् ॥

उन्मीत्रि०—उन्मीलन्ती या त्रिवली (उदरस्थवलित्रयं), सैव तरङ्गवलयं यस्यां सा. **प्रोत्तुङ्गपी०**—प्रोत्तुङ्गं (उन्नतं) पीनं (पुष्टं) च यत् स्तनद्वन्द्वं, तेन। अस्य उद्यतेत्यादिनासंबंधः । वस्तुतस्तु द्वन्द्वोद्यतादि—समस्तमेकं पदमपेक्षितम्. **उद्यतचक्र०**—उद्यतं चक्रवाकयोर्मिथुनं यस्यां. **वक्त्रा०**—वक्त्रमेवाम्बुजं, तेन उद्भासिनी (शोभमाना). **कान्ताकार०**—कान्तायाः आकारः, तस्य धरा (धारिणी). **क्रूराशया**—(१) क्रूराः (घातुकाः) आशयाः मकरादिजीवाः यस्यां (२) पक्षे क्रूरः (कठोरः) आशयः (चित्तं) यस्याः सा 'नृशंसो घातुकः क्रूरः' इति, 'कर्कशं कठिनं क्रूरं कठोर' मिति चामरः. **संसारार्ण०**—संसार एवार्णवः, तस्मिन् मज्जनम्। संसारार्णवमज्जनं यदि नेष्यते ततः इत्यन्वयः। शार्दूलविक्रीडितं वृत्तम्.

इह हि मधुरगीतं नृत्यमेतद्रसोऽयं

स्फुरति परिमलोऽयं स्पर्श एष स्तनानाम् ॥

इति हतपरमार्थैरिन्द्रियैर्भ्राम्यमाणः

स्वहितकरणधूर्तैः पञ्चभिर्वञ्चितोऽस्मि ॥

स्फुरतीति सर्वत्र संबध्यते। पूर्वार्धेन पञ्चेद्रियाणां विषया व्याख्याताः। **हतपरमार्थैः**—हतः परमार्थः यैः, तैः. **स्वहितक०**—स्वहितस्य करणे धूर्तैः। मालिनी वृत्तम्.

Appendix.

A CHAPTER ON PROSODY.

A poet is born and not made is a maxim which applies to an individual so far as the flights of the imagination are concerned; but he too has to acquire "the accomplishment of verse" and he can best do it in "the docile season of youth" hence, a student would be all the better for studying the rules of versification.

Sanskrit prosody is a subject which has been carried to a very great fineness and there are many rules and regulations that govern versification in Sanskrit. The oldest work on the subject is the Pingala-chhandashástra ascribed to a sage named Pingala. Thre are numerous other works on the same subject, among which Vritta-darpana, Shrutabodha and Chhandomanjari are well-known.

Sanskrit poetry is generally in the form of stanzas. A stanza or पद्य consists of four quarters or पाद which are regulated either by the number of syllables *i. e.* अक्षरs or by the number of syllabic instants *i. e.* मात्राs; in the former case a metre is called a वृत्त, and in the latter it is जाति.

The वृत्तs are subdivided into (1) समवृत्त=that in which the Pádas or quarters composing the stanza are all alike; (2) an अर्धसमवृत्त=that in which the alternate quarters are similar; and (3) a विषमवृत्त=that in which the quarters are dissimilar. In metres regulated by मात्राs (syllabic instants) one मात्रा is alloted to a short vowel and two to a long one.

A syllable consists of a vowel with or without one or more consonants; and it is short (लघु) or long (गुरु) according as its vowel is short or long. The short and long vowels can be easily recognised except one or two. Thus a 'short' vowel becomes 'long' in prosody when it is followed by an Anusvára or Visarga or by a conjunct consonant. So also the last syllable of a (पाद) quarter is either short or long according to the exigency of metre. This is concisely explained in the following couplet:—

सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत्
वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा ॥ १ ॥

For facility in scanning Vrittas (metres regulated by the number of syllables), writers on Prosody have devised eight Ganas or syllabic feet, each foot or Gana consisting of three syllables either short or long. They are given in the following stanza:—

मस्त्रिगुरुस्त्रिलघुश्च नकारो । भादिगुरुः पुनरादिलघुर्यः ॥
जो गुरुमध्यगतो रलमध्यः । सोऽन्तगुरुः कथितोऽन्तलघुस्तः ॥ १ ॥

Explained graphically with the dash (—) for a गुरु *i. e.* a long syllable, and a crescent (⏑) for a short one

म	Gana	consists of	—	—	—
न	,,	,,	⏑	⏑	⏑
भ	,,	,,	—	⏑	⏑
य	,,	,,	⏑	—	—
ज	,,	,,	⏑	—	⏑
र	,,	,,	—	⏑	—
स	,,	,,	⏑	⏑	—
त	,,	,,	—	—	⏑

The metres that appear in the two Shataks are:—

(1) अनुष्टुप् or श्लोक—See Nitishataka stanza 1, *notes* for definition. There are many varieties of this metre but the most common one has in each quarter the sixth syllable long, the fifth one short and the seventh alternately short and long, being *long* in the first, and *short* in the second; again *long* in the third and *short* in the fourth quarter; while the first four syllables and the last syllable of each Páda may be either short or long. The scheme may be graphically represented thus:— ⏓ ⏒ ⏓ ⏒ । ⏑ — — ⏓ ॥ ⏒ ⏓ ⏒ ⏓ । ⏑ — ⏑ ⏒
⏒ ⏓ ⏒ ⏒ । ⏑ — — ⏒ ॥ ⏒ ⏒ ⏒ ⏒ । ⏑ — ⏑ ⏒

(2) उपजाति—For def: see Nitishataka stanza 12 and Notes. This metre is formed by the mixture of इन्द्रवज्रा* and उपेन्द्रवज्रा.† The quarters of the two metres may be alternate or the first two may be of one and the last two of the other metre. The various arrangements of the quarters give us no less than 14 varieties. The scheme of the Ganas of the most common variety is

— — ⏑ — — ⏑ ⏑ — ⏑ — — । ⏑ — ⏑ — — ⏑ ⏑ — ⏑ — —
त त ज ग ग । ज त ज ग ग ॥

(3) शालिनी—see Nitishataka stanza 48. Each quarter of a

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* स्यादिन्द्रवज्रा यदि तौ जगौ गः † उपेन्द्रवज्रा जतजास्ततो गौ. The Upendravajrà differs from the Indravajrá only in the first syllable.

stanza in this metre consists of eleven syllables with a pause or cæsura after the fourth syllable and the scheme is

— — — — — ⏑ — — ⏑ — —
म त त ग ग ॥

(4) वैतालीय—(See Vairágya 27) belongs to the जाति class or metres regulated by the number of syllabic instants. The odd quarters contain fourteen *ma'tra's* or syllabic instants and the even quarters contain sixteen *ma'tra's* each. The last eight *ma'tra's* of each of the four quarters must consist of a र gana and a short and a long syllable. Furthermore, the *m'atra's* in the even quarter should not all be composed of short syllables or long syllables alone. The अपरवक्त्र as also the वियोगिनी metres of the अर्धसमवृत्त class *i. e.* having alternate quarters similar are sometimes called वैतालीय, but neither of them should be confounded with this. There should be a mixture of them; so also the even syllabic instant in each quarter *i. e.* the 2nd, 4th and 6th instants should not be formed conjointly with the next. The scheme of this metre is

⏑⏑ — ⏑⏑ — ⏑ — ⏑ — । ⏑⏑ — — ⏑⏑ — ⏑ — ⏑ — ॥

(5) द्रुतविलम्बित—(see Nitishataka stanza 52) contains twelve syllables to each quarter with the pause after either the fourth syllable or at the end of each fourth syllable. The scheme is

⏑⏑⏑ — ⏑⏑ — ⏑⏑ — ⏑ —
न भ भ र

(6) वंशस्थ—(see Nitishataka stanza 70) formed of twelve syllables to the quarter with pause after the fifth syllable. The scheme is

⏑ — ⏑ — — ⏑ ⏑ — ⏑ — ⏑ —
ज त ज र

(7) वसन्ततिलका—also called वसंततिलकं, उद्धर्षिणी, सिंहोन्नता—(see Nitishataka stanza 2) a metre of frequent occurence consists of fourteen syllables with the pause after the eighth syllable in each quarter, the four quarters being alike. The scheme of its Ganas is

— — ⏑ — ⏑⏑ ⏑ — ⏑ ⏑ — ⏑ — —
त भ ज ज ग ग

(8) मालिनी—or मानिनी (see Nitishataka stanza 17) containing fifteen syllables with pause after the eighth in the quarter or Páda, each quarter being alike. The seheme is

⏑⏑⏑ ⏑⏑⏑ — — — ⏑ — — ⏑ — —
न न म य य

(9) पृथ्वी—(see Nitishataka stanza 4) contains seventeen syllables with the pause after the eighth syllable in each quarter. The scheme is

⏑ — ⏑ ⏑⏑ — ⏑ — ⏑ ⏑⏑ — ⏑ — — ⏑ —
ज स ज स य ल ग

(10) मन्दाक्रान्ता—(see Nitishataka stanza 58). This is a metre containing seventeen syllables to the quarter like the Prithvi but the pause is after the fourth syallable and again after the tenth syllable in each quarter and the scheme of the Ganas is also different. It is

— — — — ⏑⏑ ⏑⏑⏑ — — ⏑ — — ⏑ — —
म भ न त त ग ग

(11) शिखरिणी—See Nitishataka Stanza 8. This again is a metre in which each quarter of a stanza consists of seventeen syllables with a pause after the sixth syllable. This metre has been used in 48 stanzas in both the Shatakas. The scheme is:—

⏑ — — — — — ⏑⏑⏑ ⏑⏑ — — ⏑⏑ ⏑ —
य म न स भ ल ग

(12) हरिणी—(see Nitishataka stanza 9). This too is a metre in which the quarter of a stanza contains seventeen syllables with a pause after the sixth and after the tenth syllable. The scheme is:—

⏑⏑⏑ ⏑⏑ — — — — — ⏑ — ⏑⏑ — ⏑ —
न स म र स ल ग

(13) शार्दूलविक्रीडित—(see Nitishataka stanza 6) Each quarter in this metre consists of nineteen syllables with pause after the twelveth syllable. This metre which is suited to scenic and other descriptions has been used by Bhartrihari in no less than 96 stanzas in both the Shatakas. The scheme is:—

— — — ⏑⏑ — ⏑ — ⏑ ⏑⏑ — — — ⏑ — — ⏑ —
म स ज स त त ग

(14) स्रग्धरा—(see Niti Shataka Stanza 26) This is another of the longer metres in which Bhartrihari has composed 13 stanzas in the two Shatakas. Each quarter of a stanza in this metre consists of twenty-one syllables with a pause after every seventh syllable. The Scheme is

— — — — ⏑ — — ⏑⏑ ⏑⏑⏑ ⏑ — — ⏑ — — ⏑ — —
म र भ न य य य

(15) आर्या—see Nitishataka Stanza 3. This is a Mátrá Vritta in which there are 30 **Mátrás** in the first half and 27 **Mátrás** in the second half. Each foot must contain four **Mátrás**,

except the sixth foot of the second half verse, which contains one, and the half verse must be divided by a pause at the end of the third foot. The scheme is as under:—

— ⏑⏑ | — — | ⏑⏑ — || ⏑ — ⏑ | — — | ⏑ — ⏑ | — — | —
⏑⏑⏑⏑ | ⏑ — ⏑ | — — || — — | — — | — — | ⏑ | — — | —

(16) गीति—There is only one stanza in this metre *viz.* Nitishataka Stanza 17. This is no more than a variety of the Arya metre. In this the third and fourth quarters are like the first and second quarters of an Arya *i. e.* whose first and third quarters contain twelve *ma'tra's* and the second and fourth contain eighteen *ma'tra's.*

BOMBAY UNIVERSITY.

EXAMINATION PAPERS.

1868.

I. Translate into English.

(*a*) Niti. 15; (*b*) Niti. 94.

II. (*a*) Give the names of the metres of the above verses. Divide one line of each verse into feet according to the Hindu and European systems of prosody. Where are the cæsuras in both verses ?

(*b*) Explain all compounds in the above verses.

(*c*) What religious idea is contained in the second verse. Illustrate it by another verse from the Nitishataka.

III. (*a*) Explain the construction of वरम्—न and that of किम्, कोऽर्थः &c. with the instrumental case. Quote instances from the Nitishataka for these constructions.

(*b*) Explain the force of the particle वा in such questions as मृतः कोवा न जायते.

(*c*) What force has the particle अपि in such expressions as सर्वेऽपि, त्रयोऽपि, चत्वारोऽपि.

IV. Quote two verses from the Nitishataka on one of the following subjects:—

(*a*) The difficulty of befriending fools,

(*b*) The necessity of acquiring wisdom.

(*c*) The power of riches.

1869.

I. (*a*) What are the subdivisions of Vairágyashataka ?

(*b*) What are the effects of time as given by Bhartrihari ? Quote one or two of his verses on this subject or give an outline of his description of time in prose in Sanskrit.

II. Translate into English:—

(*a*) Vaira. Misc. 20. (*b*) Vaira. 7.

(*b*) Explain and analyse the following compounds, referring them to their several classes.

अतर्कितगमागमान्; बहुकार्यभारगुरुभिः;
जन्मजराविपत्तिमरणम् and प्रमादमदिराम्.

(*c*) Give as many synonyms of आदित्य, जन्मन् and जरा as you may have met with in your reading.

(*d*) Is there any difference in meaning between क्व & क्वचन ? if so illustrate it by two or three examples.

(*e*) What is the meaning of अपिच ? Give its equivalent in Sanskrit.

III. To what does Bhartrihari compare life to illustrate its short duration ? Give the simile he has often used.

1873.

I. Translate and write notes on the words पञ्चषाः; वैरायते, भास्करौ, शीर्षविशेषीकृतः, and निरभिभवसार; and translate,

(*a*) Niti. 34. (*b*) Niti. 64. (*c*) Niti. 75.

Quote two verses to illustrate and give an outline of the general teaching of (*a*) the प्रदानप्रशंसा or (*b*) the कर्मप्रशंसा.

1875.

I, Translate the following closely—

(*a*) Vaira. 16. (*b*) Vira. 33. (*c*) Vaira. 78.
(*d*) Vaira. 56.

II. (*a*) Give the metres and ganas of *b* & *c* of I.

(*b*) In Stanza (*c*) one copy reads आयासकादाश्रयश्रयोमार्ग &c. which reading do you prefer, and why ?

(*c*) Explain the word सकल्पं in stanza 2.

III. Explain (*a*) कर्मनिर्मूलनक्षमः; (*b*) दाक्षिणात्याः कवयः; (*c*) निर्विकल्प-समाधि; (*d*) दग्धजठरः; (*e*) ये वर्धन्ते........वासराणां स्मेरयं........ ध्यानच्छेद्........निषण्णः Vairagya 47.

Explain gramatically the words:
वासराणां स्मेरयं, लालायते & आत्मनीन.

Quote and explain the Stanza in the Vairagyashataka in which आशा is likened to a river.

IV. Quote verses from the Vairagyashataka of purport similar to the following.

(*a*) Poor and content is rich and rich enough.

(*b*) Learned men are not inferior to kings.

1885.

I. Translate into English.

(*a*) Vaira. 41.

(*b*) किन्तूद्भ्रांतपतत्पतङ्गपवनव्यालोलदीपाङ्कुरच्छायाचञ्चलमाकलय्य सकलं सन्तो वनान्तं गताः

Name and dissolve the compounds in the above.

II. Translate and explain:--

(*a*) वियोगे को भेदस्त्यजति न जनो यत्स्वयममून्

(*b*) विमुक्तः संकल्पः किमभिलषितं पुष्यति न ते

(*c*) धन्याः संन्यस्तदैन्यव्यतिकरनिकराः कर्म निर्मूलयन्ति

(*d*) व्यापारैः पुनरुक्तभुक्तविषयैरेवंविधेनामुना संसारेण कदर्थिताः

(*e*) स्वर्गग्रामकुटीनिवासफलदैः कर्मक्रियाविभ्रमैः

(*f*) युष्मत्संगवशोपजातसुकृतोद्रेकः स्फुरन्निर्मलज्ञानापास्तसमस्तमोहमहिमा लीये परे ब्रह्मणि ॥

1887.

III. Translate into English adding notes where necessary

(*a*) मृत्पिण्डोजलरेखया वलयितः सर्वोप्ययं नन्वणु॰
रंगीकृत्य स एव संयुगशतै राज्ञां गणैर्भुज्यते ।

तद्द्युर्ददतेऽर्थवाँ न किमपि क्षुद्रा दरिद्राभृशं
धिग्धिक्तान् पुरुषाधमान्धनकणं वाच्छन्ति तेभ्योऽपि ये ॥

Vaira. 26.

(*b*) विवेकव्याकोशे विकसति शमे शाम्यति तृषा
परिष्वंगे तुंगे प्रसरतितरां सा परिणतिः ।
जराजीर्णैश्वर्यग्रसनगहनाक्षेपकृपणः
तृषापात्रं यस्यां भवति मरुतामप्यधिपतिः ॥

Vaira. 17.

(*c*) एको रागिषु राजते **प्रियतमादेहार्धधारी** हरो
नीरागेषु जनो **विमुक्तललनासंगो** न यस्मात्परः
दुर्वारस्मरबाणपन्नगविषव्याविद्धमुग्धोजनः
शेषः कामविडम्बितान् विषयान् भोक्तुं न मोक्तुं क्षमः

Vaira. Mis. 6.

II. (*a*) Dissolve the compounds **1, 2, 3,** and name them. Give and name the metrical schemes of the last two verses.

(*b*) Write a short note on **मरुतामधिपतिः**

III. Explain clearly the following.

(*a*) तं त्वां पुनः पलितकर्णकभाजमेनं नाट्येन केन नटयिष्यति
(*b*) नहि शशकविषाणं कोपि कस्मै ददाति
(*c*) वाञ्छामात्रपरिग्रहाण्यपि परं त्यक्तुं न शक्ता वयम्
(*d*) स्वानुभूत्येकमानाय नमः शान्ताय तेजसे
(*e*) न जाने संसारः किममृतमयः किं विषमयः
(*f*) सूक्ष्मा एव पतन्ति चातकमुखे द्वित्राः पयो बिन्दवः

IV. (*a*) Give eight instances of ungrammatical or irregular constructions used by Bhartrihari.

(*b*) Quote the verse in which the wisdom of great men is declared to be unlimited and paraphrase it in Sanskrit in your own words.

1890

I. Translate into English:—

(*a*) Niti. 69. (*b*) Niti. Misc. 4.

II. Name and dissolve the compounds in the above stanzas.

III. Explain giving the context.

(*a*) स्वात्मन्येव समाप्तहेममहिमा मेरुर्न मे रोचते
(*b*) नहि शशकविषाणं कोपि कस्मै ददाति
(*c*) नरः संसारान्ते विशति यमधानीजवनिकाम्
(*d*) विपाकः पुण्यानां जनयति भयं मे विमृशतः
(*e*) कुत्स्याः स्युः कुपरिक्षका न मणयो यैरर्घतः पातिताः
(*f*) नहि गणयति क्षुद्रो जन्तुः परिग्रहफल्गुताम्
(*g*) अवस्था वस्तूनि प्रथयति च संकोचयति च
(*h*) प्रायेणाधममध्यमोत्तमगुणः संसर्गतो जायते

IV. Discuss the question whether Bhartrihari is the author or mere compiler of the Shatakas. Do you find any evidence in the Shatakas to show that he worshipped a particular god? What were his favourite places of resort as a devotee?

V. Give a synopsis of the views embodied in the Shatakas regarding:

(*a*) The predominance of 'Karman.'
(*b*) The use and greatness of knowledge.
(*c*) The evanescent nature of human life and pleasures.

VI. Derive and explain the meaning of the following words.
विदग्ध, प्रतिनिविष्ट, अंकित, अभियोगवृत्ति and परिहृत्य.

1893.

I. Translate the following—

(*a*) Niti. 69. (*b*) Vaira. 33. (*c*) Niti. 64.

II. Explain the following giving in each case the substance of the whole stanza.

(*a*) अतश्चानैकान्त्याद्गुरुलघुतयार्थेषु धनिना
मवस्था वस्तूनि प्रथयति च संकोचयति च ॥

(*b*) महद्भिः पुण्यौघैश्चिरपरिगृहीताश्च विषया
महान्तो जायन्ते व्यसनमिव दातुं विषयिणाम् ॥

(*c*) स जातः कोऽप्यासीन्मदनरिपुणा मूर्धि धवलं
कपालं यस्योच्चैर्विनिहतमलंकारविधये ॥

(*d*) तत्कोनाम गुणो भवेत्सगुणिनां यो दुर्जनैर्नाङ्कितः ॥

(*e*) इत्थं चेमौ रजनिदिवसौ दोलयन्द्राविवाक्षौ
कालः काल्यासह बहुकलः क्रीडति प्राणिसारैः ॥

III. Solve the following compounds.

(*a*) पञ्चषाः ; गद्गदगलत्त्रुट्यद्विलीनाक्षरम् ; निर्दौवारिकानिर्दयोक्त्यपुरुषम् ; उद्भ्रान्तपतत्पतंगपवनव्यालोलदीपाङ्कुरच्छायाचञ्चलम् and असिधारा-व्रतम्.

(*b*) Make grammatical notes upon.

सिकतिलः, कदर्थिताः, आशीविषः, बहुतृणम्, आत्मनीनः and तपस्यन्तः.

IV. Quote verses giving Bhartrihari's views on any two of the following.

(*a*) Extreme difficulty of the duty of servants.

(*b*) Comparison of the king with the poet.

(*c*) Comparison of the king with the ascetic.

1898.

I. What have you to say with reference to the following points put forward by some scholars to prove that the age of the author of the Shatakas should be brought down to about the 8th or 9th century A. D.

(1) Resemblance in ideas and phraseology between the Shatakas and Shankarácharya's works.

(2) Mention of the Puranas in one of the Stanzas of the Vairágyashataka.

(3) Mention of Buddha as a tenth incarnation of Vishnu in one of the passages.

II. What part of India did Bhartrihari look upon as producing the best of poets. Quote in support of your answer.

III. Explain the following forms and give their meanings.

अंकेशय, सिकतिल, कदर्थयसि, लिप्सा, आत्मसात्करोति, लालायते, जीवमान, गायनः, शुश्रूषते.

IV. Translate:

(*a*) Niti. 97.

N. B. Mention and discuss the different variants for सत्क्रिया.

(*b*) Vaira. 83.

Dissolve the compounds स्वायत्तचेष्टः, संप्राप्तकन्थासखशमसुखाभोगैक-बद्धस्पृहः

1900.

I. Translate into English:—

(*c*) Niti. Misc. 10. (*d*) Vairagya. 33.

II. Explain with reference to the context:—

(*e*) अतश्चानैकान्त्याद्गुरुलघुतयार्थेषु धनिना-
मवस्था वस्तूनि प्रथयति च संकोचयति च ॥

III. Quote stanzas from the *Shatakas* which contain

(*a*) Ideas similar to the following:—

(i) स्थाने भवानेकनराधिपः सन्नकिञ्चनत्वं मखजं व्यनक्ति ।
पर्यायपीतस्य सुरैर्हिमांशोः कलाक्षयः श्लाघ्यतरो हि वृद्धेः ॥

(ii) दरिद्रस्य परा मूर्तिस्तृष्णा न द्रविणाल्पता ।

(*b*) A description of *Siva* as a *lamp of knowledge* (**ज्ञानप्रदीप**)

1902.

I. Translate:—

(*a*) Niti. 36; (*b*) Niti. 80; (*c*) Vairagya. 59;(*d*) Vairagya 29. Explain the allusions in *a*, *b*, *c* & *d*.

II. What were the religious and moral views of Bhartrihari. Quote a few lines to illustrate your answer.

III. Explain the following similies.

(*a*) छायेव मैत्री खलु सज्जनानाम्

(*b*) वारांगनेव नृपनीतिरनेकरूपा

(*c*) कामं मन्त्री कविरिव सदा खेदभारैरमुक्तः

IV. Give the meanings of:—

प्रतिनिविष्ट; इनकान्त; स्वाकृति; अवकर; प्राणिसा (शा) र; बडिश; कल्प; कुटीर.

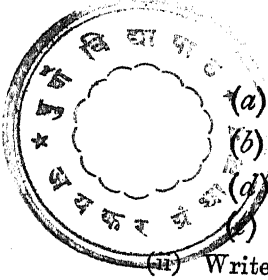
V. Derive;—क्षाम; पुंगव; परायण; न्याय्य; अवदात; उत्तम; विहग and दौवारिक.

1904.

I. Translate:—(*a*) Niti: 74; (*b*) Niti. Misc: 4; (*c*) Vaira: 94.

II. Dissolve and name the compounds:—

स्फुरदवधिमुद्रामुकुलिताः; निर्दौवारिकनिर्दयोक्तिपरुषं.

III. Name the metres in the following lines:—

(a) एका भार्या सुन्दरी वा दरी वा
(b) वने रणे शत्रुजलाग्निमध्ये
(d) भवन्ति नम्रास्तरवः फलोद्गमैः
(e) पाणिः पात्रं पवित्रं भ्रमणपरिगतं भैक्षमक्षय्यमन्नम्.

(ii) Write grammatical notes on:—

पञ्चषाः; विरमन्ति; अमित्रायते; मा कृथाः;

(iii) Give meanings of;

बलभिद्; अर्क; लांगूल; स्फार

IV. What is Bhartrihari's attitude in regard to (a) Karma; (b) Daiva; (c) self-seeking servility and (d) religious bigotry of the Shaivas and the Vaishnavas.

V. Give the context of:

(a) नहि शशकविषाणं कोऽपि कस्मै ददाति
(b) विषादे कर्तव्ये प्रददति जडाः प्रत्युत मुदम्
(c) छायेव मैत्री खलसज्जनानाम्.
(d) एतत् त्रयं जगति पुण्यकृतो लभन्ते.

1906.

I. Translate into English.

(i) (a) Niti. 29. (b) Niti. 100. (c) Vairagya. 30. (d) Vairagya. 46. (e) Vairagya. Misc. 16.

(ii) Explain the metaphor in (c) fully solving the compounds.

II. (a) Give the meanings of:—

कृकवाकु; दुर्विदग्ध; फल्गु; निर्विकल्प; उद्रेक; व्रात; अलीक; अपशब्द; भैक्ष; अवकर.

(b) Write grammatical notes on:—

मध्येपृष्ठं; लालायते; तरुणायते; श्यान; उपस्कृत; अहर्निशं; पूर्वार्धं; जुह्वान; दाक्षिणात्य; शार्व.

(c) "Full many a flower is born to blush unseen
And waste its sweetness on the desert air"
Quote lines from Bhartrihari containing a similar idea.

III. Support **or** refute the popular idea that Bhartrihari was a king.

Was he really the author of the Shatakas or did he merely collect the stanzas from various sources ?